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#36

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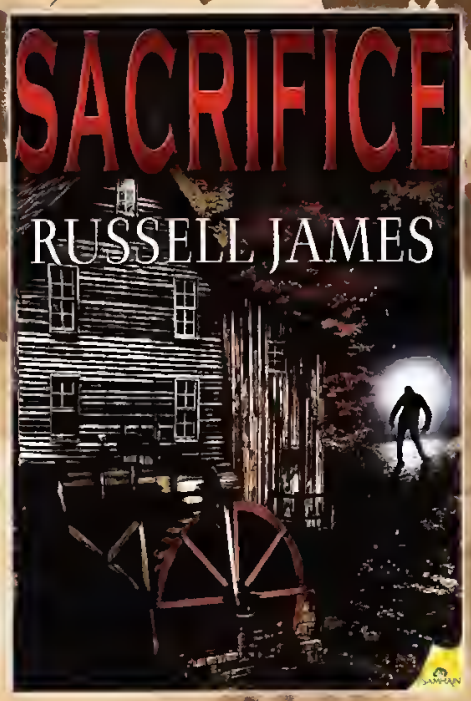


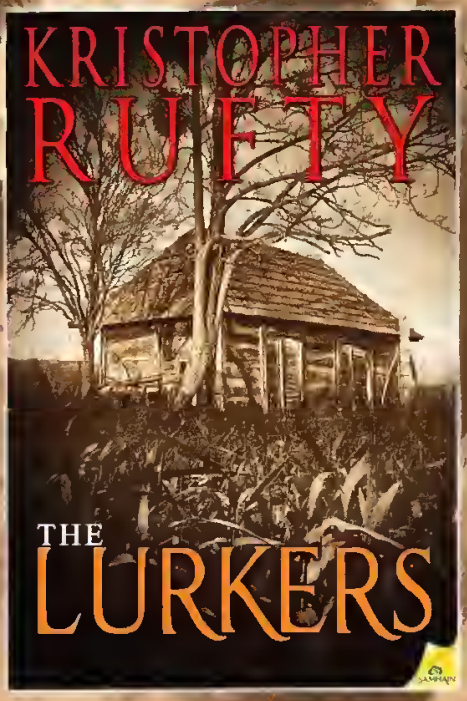
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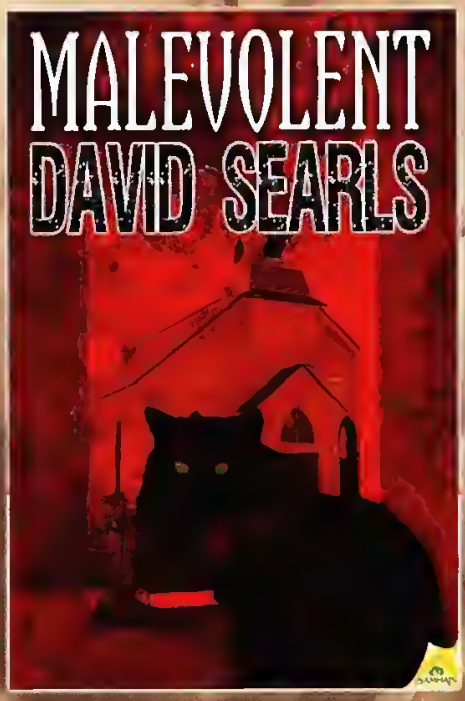
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This issue of HorrorHound is dedicated to the world of heavy metal and horror! And what goes with both metal and horror more so than tattoos?!? Nothing! Which is why we have compiled a few of the killer-tat photos fans have e-mailed us over the past few months. Thanks to everyone for continuing to send in your ink! ~ HH

Dear *HorrorHound*,
First off, let me say that I love your magazine. I have been a subscriber since issue #18, and every two months is like Christmas for me when I open the mail to see what gory tales lay ahead for me. Now, for the main purpose of this letter.



I have been collecting horror tattoos over the past few years, and I would love it if I could get them published in your magazine, as to share them with the world. My first one is a zombie hand giving the devil horns (because I also love metal music). My second one is a Jack Skellington (from *The Nightmare Before Christmas*). The third is my *Halloween* tattoo – just your run of the mill image. I also have my Jason tattoo with the two machetes making a skull and cross bones type of design. My next is from when I got attacked by a zombie at a point in my life – he left me with an open wound on my upper torso. The final is the piece de resistance I have on my leg; a portrait of Pinhead (surrounding letters say "Demons to some, Angels to others") in which I had Doug Bradley sign, then got his signature tattooed on me, because *Hellraiser* is by far my favorite horror movie of all time.

A HorrorHound for life, Wesley Henry (Frankfort, KY)

My name is Mike Schoonveld. *Halloween* is my favorite franchise and it was the first horror movie I watched when I was 5, so I am including a pic of my new Michael Myers tattoo. I've recently been trying to get into the world of horror as a screenwriter after becoming a finalist at the Shriekfest Film & Screenplay Festival. I love reading *HorrorHound* from front to back. Every article is in depth and gives fans something no other magazine can: Real horror! I personally enjoy Horror's Hallowed Grounds and the interviews with some of the best writers, directors, actors, etc. in the business. I even flip through issues for writing inspiration. Keep up the great work and, who knows, one day I may be featured in *HorrorHound*!



Michael Schoonveld

Hey all at *HorrorHound Magazine* – here are some photos of my oldest son's ink! I started him on horror movies when he was 5, and now I get to be jealous of the amazing work on him. He got all of his ink done at the Iron Shamrock in Connecticut from Adam Hillyer who also did all of my Marvel Comics-themed tattoos.

Robert Howard



Dear *HorrorHound*,
I just wanted to share with you a picture of my freshly finished *Halloween 5* tattoo. Aside from being a huge *Halloween* fan, I chose *Halloween 5* as my first tat because it was the first *Halloween* film I saw in the theater, opening day, when I was 11 years old, and is still one of my most cherished and magical movie-going experiences. (Tattoo done by Doug Scherbak, High Rollers Tattoo in West Chester, PA.)



Nick Lombardo (West Chester, PA)

After seeing many tattoos in your publication plus the ones in issue #33, I decided it was time for me to send in my own. My tattoos were done by different people. The Iron Maiden Eddie (Maiden Japan) with lightsaber was designed by Derek Riggs and tattooed by Troy previously of Artistic Skin Design in Indianapolis. The Jason (*Jason*



Did You Know? An anniversary CD titled *Nightmare Revisited* (2008) features various metal artists such as Korn and Marilyn Mason performing songs from Tim Burton's *The Nightmare Before Christmas*.

IN MEMORY OF JONATHAN ERDI

Goes to Hell) was designed and tattooed by Troy previously of Artistic Skin Design of Indianapolis. The coloring of Cheryl was done by Philby of High Calibre Tattoo. Enjoy. I am 42 years old and have been a subscriber since issue #16. Thanks for everything you guys do!

Sincerely, Steven Chope (Indianapolis, IN)

Hey *HorrorHound*!

Sick *HorrorHound* Weekend once again. Thought I'd send a pic along here. Helped make Danielle Harris' weekend as she admitted no one had done this with her before: got her autograph tattooed on my shoulder courtesy of Chris from Chris51 in your tattoo room. Attached is a pic of the three of us, in case you would like to print it. Thank you again!

Jeff Smith (St. Catharines, Ontario Canada)



Dear *HorrorHound*,

Great update on Still Not on DVD! in the Special Convention issue from November 2011! There is one film that should be added, however, and I think this director is cursed from DVD releases, but we need Charles B. Pierce's *The Evictors*, another one of his horror "documentary" films from 1979. It stars Vic Morrow, Michael Parks, and Jessica Harper, and definitely freaked me out when I was 10 years old. We can even take it a step farther and say that besides *The Town That Dreaded Sundown*, we still do not have a proper Techniscope widescreen release of *The Legend of Boggy Creek*. What a terrific box set these films would make!

Chris Eichler

Thanks Chris. Currently four of Charles B. Pierce's films are still MIA, including Winterhawk *(1974) and* The Norseman *(1978); neither of those two are horror films, however. All four of his unreleased films (including "*Sundown*" and "*Evictors*") are owned by MGM and it is highly rumored that these films will be released as part of MGM's DVD on-demand program in the future (Pierce's* Grayeagle *(1977) was already released in this fashion at the end of last year). So, here's hoping! ~ HH*



The first (and only) release of *Bent Cross*, a death-metal fanzine created and released in 1988 by Aaron Crowell.

Letter from the Editor:

We first touched on the connection between heavy metal and horror in issue #29 with our salute to the year 1981, and since then the *HorrorHound* staff has been chomping at the bit to delve back into this subject matter. Video Invasion author Matt Moore's black-metal band Dominium has reunited, as has contributor Ryan Olson's Wisconsin band the Cold Beyond – and are both recording new music. In fact, I wrote my first death-metal fanzine at the age of 15! So it's an understatement to say we have a few metal enthusiasts on the staff.

Horror movies and heavy metal have never truly been accepted by the masses and this could be where the kinship lies. During the glam/hair-metal explosion of the mid-'80s, several mainstream metal bands furthered the merger of metal and horror, as Dokken did with their theme song for *A Nightmare on Elm Street 3: Dream Warriors*. While not everyone enjoyed the hair-band invasion, thankfully the metal underground (which I am very proud to have been a part of) was a thriving fan-based community hell-bent on pushing and promoting the next brand of extreme music, resulting in the emergence of black, doom, and death metal which redeemed the dark allure of the genre. Before long, fans in both the metal and horror communities were trading metal tapes *and* horror films through the mail simultaneously as they searched for the newest from around the world in each of the genres. This horror-metal bond was inevitable and will always be – and that's why *HorrorHound* is going to deliver the biggest and baddest devil-horn salute to it, right here in issue #36!

~ Aaron Crowell (Managing Editor)

July/August 2012

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Metal Fact: In the film *Night of the Demons 2* (1994), Amelia Kinkade can be seen dancing to Morbid Angel's song "Rapture."

Getting Hairy in a Hurry: Game of Werewolves

by Aaron Christensen

In the same way that last year's *Tucker and Dale vs. Evil* hilariously turned the "backwoods hillbilly slasher" tropes on their head, Spanish writer/director Juan Martínez Moreno's *Game of Werewolves* is a gut-busting lycanthropic love letter to the horror faithful. Actually, there is much to favorably compare with Eli Craig's crowd-pleasing favorite as "*Game*" is first and foremost a situational, character-based comedy – not a spoof – dealing with ordinary characters trapped in extraordinary, supernatural circumstances. Currently making big waves on the festival circuit, *Lobos de Arga* (Moreno's preferred title) serves as an unabashed tribute to both the Universal classics and the '80s heyday of practical effects.



The film begins with blocked novelist Tomas (Gorka Otxoa) being invited back to his rural Spanish village to be feted. He happily obliges, not realizing that his visit coincides with the centennial of an ancient gypsy curse. Alongside his cowardly literary agent (Secun de la Rosa) and childhood friend (Carlos Areces), Tomas attempts to ward off the flurry of fangs and fur that descend by moonlight upon his hometown, with heads rolling as fast and furious as the belly laughs.


Game of Werewolves director Juan Martinez Moreno with a furry friend.

Pursuing his lifelong love of cinema, Moreno first volunteered at film festivals as a youth, then began working as an assistant director before shooting his first feature in 2003. Catching up with the enthusiastic 44-year-old at the Chicago Latino Film Festival (where it played like gangbusters), *HorrorHound* learned that the rib-tickling monsterfest had a very odd genesis. "I was at my sister's country house for two months to write a serious heavy drama – real Cannes Film Festival material – and I was just getting so depressed! So I would take these walks at night with my dog in the forest. Well, the little bastard would run off chasing after noises, leaving me all alone in the dark woods! So I started thinking about scary things that might happen, and before long, "*Lobos*" was running down my arm and onto the page!" But Moreno freely admits he never thought the film would be produced. "I probably wouldn't have written it as big as it turned out to be, with explosions and all these werewolves flying through the air!"

"There were ultimately 21 drafts of the script," he continues, "but once we started shooting, things stayed pretty much in place. I was able to rehearse for three weeks with the actors, so we were able to do all of our tweaking and improvisation at that time as opposed to when you have 150 people standing around on the set. When you have all the cameras and cranes and technicians waiting on your call, especially with a lower budget film, you want to keep things moving along."

Though *Lobos* was filmed for a relatively meager $5 million, you'd never know it by the top-notch comedic performances, atmospheric cinematography, and impressive makeup and action sequences. The deliberate choice to use costlier practical effects ("I wanted a classic Hammer Horror feel, with the lighting and everything, so CGI would have played against that.") might not have been possible if not for an extraordinary crew that included creature designer Arturo Balceiro (whose FX credits include *Dagon*, *The Devil's Backbone*, *Pan's Labyrinth*, and 2010's *The Wolfman*) and award-winning stunt coordinator Federico Cuevas. It's a decision that Moreno has no regrets about and one which should thrill old-school horror fans.

This hands-on approach also extended to finding authentic-looking rural locations and using nonprofessional residents as extras. "Our casting department spent a month around Santiago, trying to find the right faces, real people of the earth. They spent two weeks rehearsing with a mime instructor for their transformation scenes, many of them were between 50 and 70 years old, with rheumatoid arthritis and bone problems, but they were so excited to do something so different from their daily life. We shot with them for two days and they f**king nailed it. The whole crew started to applaud and many of them started to cry. I can't wait to see them again at the opening in Santiago, and to see their reaction to the movie."

Moreno credits countryman and elder statesman Alex de la Iglesia (*Day of the Beast*, *Accion Mutante*) as being the one who changed the relationship between the Spanish film industry and the



Photography courtesy of Miguel Núñez



Fun Fact: FX artist Greg Cannom (*The Lost Boys*) created the outstanding makeup for Ozzy Osbourne's werewolf seen on the *Bark at the Moon* album cover as well as the music video for the song of the same name.

audience. "At the time he was coming up, the public was bored with Spanish films; he opened the door for all of us." He also feels grateful to have nabbed de la Iglesia's *The Last Circus* leading man Areces, whose star is clearly on the rise. (Not only does the actor have Nacho . Vigalondo's *Timecrimes* follow-up, *Extraterrestrial*, and Javier Ruiz Caldera's *Ghost Graduation* in the can, he's currently shooting Pedro Almodovar's next project.) "He's amazing, and he didn't even start off as an actor. He was a writer on a Spanish TV show, but then he would perform and everyone saw that he was the best."



Lobos opens theatrically in Spain on July 13, with Moreno crossing fingers it will be well received by general audiences as well as horror fans. "I think there's a universality to it. Wherever we've played thus far, the crowds have been very receptive, laughing and screaming in all the right places." This sentiment is borne out by the numerous accolades it has picked up over the past few months, including Audience Awards at Edinburgh's Dead by Dawn and San Sebastian's Horror Film Festival and a Special Jury Prize at Fantasporto. As of this writing, *Lobos* has been sold in the UK, Japan, Germany, and Korea, but has yet to be picked up for North American distribution. (Moreno mentions there have been nibbles from IFC and The Weinstein Company, so interested viewers might want to drop those and other distributors an e-mail). With upcoming dates at the Seattle International Film Festival in May and Montreal's Fantasia Film Festival in July, there's no doubt that the film's hairy profile will continue to grow.

What's up next for Moreno? "Just trying to survive!" he laughs. "In addition to promoting *Lobos*, I have several scripts going right now, one's another horror, one's a comedy. ... I'm also interested in working within the Hollywood system. I know it's a long shot, but we'll see!" For more information, visit www.rtve.es/noticias/lobos-de-arga-pelicula.



Juan of the Dead: Juan of us, Juan of us, Juan of us ...

by Aaron Christensen

Calling writer/director Alejandro Brugués' crowd-pleasing zom-com a Latino *Shaun of the Dead* is both a spot-on assessment yet a dangerously reductive one. In the same way that Edgar Wright's capturing of the London suburban-slacker culture proved to be "*Shaun*'s" secret weapon, so too does Brugués immerse the viewer within the pulsing poverty-stricken Havana streets, lending the film an unexpected authenticity. What could have been a cheap, derivatively titled zombie flick turns out instead to be a genuinely rewarding and thought-provoking piece of apolitical entertainment that packs an emotional wallop and side-splitting splatter. *Juan of the Dead* is a worthy addition to the Walking Dead canon, and popular Cuban actor Alexis Díaz de Villegas delivers the kind of star-making role that should have Hollywood taking notice (a la Simon Pegg). Below, Brugués and actor Jazz Vila (who plays La China, the feisty transvestite amidst "Juan's" ragtag band of survivors) were kind enough to share thoughts about their film and its place amongst the cinematic undead hordes.



***HorrorHound*: What was your final budget?**

Alejandro Brugués: About 2.5 million Euros ($3.5 million). I don't think there was ever something like a "green light" – since we started as a co-production with Spain, we always assumed it was going to get made. Well, at least I did!


Meet Juan (Alexis Díaz de Villegas) ... he has had a busy morning.

Jazz Vila: When I first read the script, you could just tell, "Wow, this is something special." It's not heavy; it's a comedy about the Cuban society, but it's not about the political situation, where everything is blamed on the US government and the zombies represent America or something.

***HH*: Was there ever a point where you thought of doing a straight-horror film?**

AB: It was always a horror/comedy. It all started as a joke, and after that it was just a matter of seeing the Cuban reality through a zombie film with lots of dark humor.

JV: The Cuban people have two solutions to their situation: Leave or fight. The point of the film, as represented by the character Juan, is "You can go, but I prefer to fight here, for my ideas, for my country. I will fight and maybe other people will join me and maybe something will happen." That sounds kind of deep, but we had a great time shooting the film and the people watching now are hopefully having a great time as well.

***HH*: Alejandro, is it true the character of Juan is based on your brother?**

AB: Absolutely true. In fact, my brother's name is Juan. A lot of things that Juan does in the film, my brother did in the '90s. He's the one fishing on the raft, he's the one jumping to the neighbor's balcony and then climbing up, he hid money on his kid when dollars were illegal. Every insane scene you might be thinking of, that was probably him.

JV: Juan is from the older generation when the Soviets gave more financial support to Cuba; the Cuban people lived more affluently then, they didn't have any problems with transportation, etc. But when the Soviet Union collapsed, Cuba collapsed as well.

AB: They saw their world crumble around them. Which, in a way, is what happens to Juan in the film.

JV: Whereas my character is from the newer generation; they don't have any connection, they don't have any honor. They only focus on themselves, their only objective is to survive. Not the community, just themselves.

***HH*: You've put together such a funny, real ensemble of actors. What was the casting process like?**

AB: I wrote the film for Alexis Diaz de Villegas (Juan) and Jorge Molina (Lázaro). I knew it had to be them.

JV: Alex is very popular in Cuba, but nobody else knows about him! The problem with being a Cuban actor is that Cuban movies don't often show outside of the country, but in Cuba, he's famous, a master, a very strong, amazing actor. This character is a gift, because it really represents his generation. He loves his country, he lives in Cuba, he chooses to stay. . . He would often say how much he identified with the character.

AB: I also wrote La China for Jazz, because we had worked together in my first film and I just love him.





Metal Fact: Anthrax singer Joey Belladonna played the crispy killer in the 1990 film *Pledge Night*. Anthrax also provided the soundtrack for the film.



JV: We agreed early on not to play him superficial, "Oh, it's a transvestite, gay, OK, got it." I didn't just put on the dress, do my hair, change my voice ... Doesn't matter if he's homosexual or if his exterior is feminine, China is strong and brave and he will survive. These characters exist, they are part of the Cuban society, and it's important to show them as real people, not just for comic relief.

AB: Then the other actors just "appeared." I found Andros Perugorria (Vladi California) while casting another film. Eliecer Ramirez (El Primo) is a bodybuilder. I just saw him on the street, stopped the car, and told my producer to talk to him. It took months to convince his wife he was really rehearsing for a film and not cheating on her!

***HH*: Where did you get your makeup artists?**

AB: The head makeup artist, Cristian Perez Jauregui, was Mexican, as was most of his crew, because they had more experience doing this kind of film. But we also had a Cuban team working alongside them, who could do wonders with nothing.

***HH*: Social and political commentary are certainly a part of *Juan*, but they never overwhelm the story, much like Romero's early zombie films. There's a real sense of nobility within the poverty.**

AB: That was a conscious decision. It was a balancing act, and I didn't know if I had done it right until I saw it for the first time. Very stressful. Never tried that

JV: The monster is only the device to tell the story about how the people respond. The special effects are not what it's about; it's about the people, the ideas. The movie also has a very important thing: the Cuban spirit and the feeling of Cuba right now, the new generation. All the cast and crew say the same thing, "We are fighting to make a very good film with a very important message for the new generation." Not just for Cuba, but for the world.

***HH*: It's funny that this film, because of the political disconnect, will be many Americans' first view of Cuba.**

JV: [laughs] With zombies!



News from Cannes:
Notable Horror from the Film Festival

FESTIVAL DE CANNES

While this issue devotes quite a large amount of page space to the Brussels International Fantastic Film Festival, one cannot overlook one of the biggest names in the festival circuit – Cannes. Here is a rundown of other notable genre films which screened or premiered first-looks and trailers in France this past May:



One of the more surprising remakes of the modern-dey horror scene, an update of the 1980 William Lustig/Joe Spinell "clas-sick" ***Maniac*** was revealed, this time starring Elijah Wood (*Lord of the Rings*) with Franck Khalfoun (*P2*) directing. The screenplay wes co-written by Alexandre Aja and Gregory Levasseur (*High Tension*), who also serve as producers. As of press time there was no word on whether the film had been picked up by a distributor, but with the talent involved, it is almost guaranteed to see release before long.

A Cannes Film Fest first occurred this year, as a father and son each saw their respective films screened. David Cronenberg premiered his letest title, ***Cosmopolis***, while his son, Brandon, unveiled his feature debut ***Antiviral***. Brandon's film, a horror/sci-fi hybrid surrounding a man who is infected by a deadly virus as he hunts down the cure, stars Caleb Landry Jones (*X-Men: First Class*' Banshee) and Malcolm McDowell. David's title is not horror (sadly) but still is worth noting, as it stars Robert Pattinson (*Twilight*) and Paul Giamatti.

Other titles that received buzz via Cannes include the Butcher Brothers' letest effort, ***The Thompsons*** – a sequel to their 2006 horror feature *The Hemiltons*. Several original cast members reprise their roles, including Cory Knauf end Samuel Childs. Sean Bean fans can rejoice es a new horror film titled ***The 4th Reich*** has been completed, directed by newcomer Sheun Robert Smith. The WWII-based film revolves around Allied forces who uncover the horrifying new world order of soldiers created by the sinister doctors under Nazi rule. IFC has picked up the rights to Ben Wheatley's ***Sightseers*** (Wheatley has another project on the horizon later this year, the highly anticipated *The ABCs of Death*). *Sightseers* follows a man who wishes to show his gal the greatest sights in the world, but things just keep getting in the way of his plans – to his frustration. Lastly, there was plenty of buzz surrounding ***Room 237*** – Rodney Ascher's new documentary about Stanley Kubrick's *The Shining* – which was snatched up for distribution by IFC Midnight.

Did You Know? Sound bytes from *The Shining* can be heard in the song "Endtime" by Swedish metal band Katatonia.

FATHER'S DAY: Father, Son and Holy S#*%#@!!!

..... by Jason Coffman and Aaron Christensen

One thing needs to be made clear: *Father's Day* is not just another neo-"grindhouse" cash-grab. What *Wet Hot American Summer* is to early-'80s summer-camp sex comedies, *Father's Day* is to the grimy revenge flicks of the '70s. What at first glance seems to be yet another tribute to the heyday of exploitation cinema is in actuality a parody of those films and the increasingly tired homages that have followed in the wake of Tarantino and Rodriguez. This collision of Troma's gleeful taboo-bashing low-budget antics and the twisted sensibilities of the five-man Canadian collective Astron-6 – heavily influenced by '80s video-store and cable-TV culture – results in what is easily one of the most unique horror comedies in years, a singular work of demented genius ... all on a mere $10K budget.



Even a basic plot description is enough to send most audiences screaming for the exits: One-eyed vigilante Ahab (Adam Brooks, in full Christina Lindberg *Thriller* ensemble) tracks down dad-raping serial killer Chris Fuchman (Mackenzie Murdock). Ten years later, teen prostitute Twink (Conor Sweeney) vows revenge after seeing his dad burned alive by the revived psychopath. In response, dying priest Father O' Flynn (Kevin Anderson) sends young Father John Sullivan (Matthew Kennedy) to bring back Ahab – now in self-imposed exile – to stop Fuchman once and for all. Ahab, Twink, and Sullivan join forces, along with Ahab's long-lost stripper sister Chelsea (Amy Groening), on a quest that threatens to take them (literally) to hell and back.

Father's Day runs the gamut from gloriously goofy to seriously creepy, all the while pushing its sex and gore to ludicrous extremes that make *Hobo with a Shotgun* look like a Merchant Ivory production. It's tough to imagine any other company willing to release a film with this much penile trauma and male rape, if Troma specialized in jaw-dropping offense at the height of its VHS-era popularity, *Father's Day* represents an updated version of this same sensibility that originally put them on the map, colored by Astron-6's jet-black, anarchic sense of humor and unpredictability. That sensibility is most pronounced in a surreal third act that goes beyond any "grindhouse" inspirations and is sure to sharply divide viewers seeking a quick and dirty sex & violence fix from those willing to follow Astron-6 down their hilariously macabre rabbit hole.

HorrorHound recently caught up with Astron-6 member Jeremy Gillespie at the Brussels International Fantastic Film Festival to talk about *Father's Day*:

***HorrorHound*: There've been reports that the film's birthing process was so intense that it almost destroyed the friendships of Astron-6. How long was the shoot?**

Jeremy Gillespie: We shot on and off for a little over a year, not including the footage that was shot for the original trailer. But it was a long, complicated process. When we first got the deal with Troma, four of the five of us had moved away from Winnipeg. Two of us moved to Vancouver, two of us to Toronto, so we had literally spread ourselves out over the country. Not really conducive to filmmaking, everyone living in different places. Everything was being done piecemeal whenever we could all get into town. To say that it nearly broke us up is probably a little overdramatic, but it certainly put a strain on things. I think any collective artistic endeavor is going to have some tension, no matter what you're doing, be it a band or making a movie or whatever. There's just so much to keep track of when you're making a film, it's such a huge thing, so ten-

How Astron-6 Beat the Odds and Made Father's Day by Kristy Jett

Before you dismiss Astron-6's *Father's Day* as typical Troma trash you need to know a few things. Having its budget provided by the famed "no budget" company, the film features cameos by Lloyd Kaufman and boasts to take place in Tromaville ... but that's where the Troma connections end. That's not to say there isn't a significant amount of subversion in *Father's Day*, as there most certainly is. It comes in the form of dad rape, demonic-induced incest, and raucous blood and gore cloaked in comedy that is best described as a by-product of the comedy troupe *Stella*. But for those coming into this film expecting the humor and production value of films like *Poultrygeist*, be prepared. ... *Father's Day* was shot for around $10,000 but has the quality of a film with 10 times its investment. This is likely to be the first and last time you will see this kind of quality from the studio famous for no-frills filmmaking. Instead of lamenting that, let's focus on the force behind this film – the collective who brought it to life: Canada's own, Astron-6. Namely, on how despite having the odds stacked against them, they managed to not only make the film but to take home top honors at the Toronto After Dark Film Festival.

Astron-6 had been making shorts for a few years when they came up with the idea to make a video of celebrity endorsements for their work. They reached out to fellow filmmakers, some porn stars, and ultimately, Troma's own Lloyd Kaufman. Adam Brooks (*Father's Day*'s Ahab) explains, "I reluctantly paid $450 of my own money in order to get Lloyd's endorsement on video, and once we received the video I was contacted by Matt Manjourides of Troma asking if we had a distributor in America because they'd love to release our shorts." By July of 2010, a deal was inked, and a month or so later they were offered the opportunity to make a feature-length film out of one of their fake trailers. Initially, there was talk of the proposed film being *Fireman* (think grindhouse revenge flick with a nod to *The Burning*), but in the end, *Father's Day* was chosen based on the close proximity to Troma's own *Mother's Day* – if only in name alone. Once again, the biggest selling point was the promise of international distribution. Troma offered a budget of $5,000. Scoffing at the notion, Astron-6 bargained back and forth, agreeing on a $10,000 budget (which actually ended up being less, when you consider the Canadian conversion rate).

Shooting the film would be another headache in and of itself. Right before being offered the opportunity to make a full-length film, the members of Astron-6 had scat-


Ahab (Adam Brooks) may lose more than just his eye in this Tromatic tale.



***Movie News*:** Troma has begun casting for their upcoming film and fourth installment to the *Class of Nuke 'Em High* film series to be directed by Lloyd Kaufman.

sions would get high at points. With five people writing and directing, there are going to be times when people don't agree on one way to do it.

***HH*: Speaking to that, was there ever a "king of the castle" making executive decisions?**

JG: In terms of the shooting, that would probably have been Adam [Brooks], just because he was the one person staying in place. The writing, however, it was fairly balanced. I don't know that it was absolutely evenly spread out, but everyone had their two cents in the script.



***HH*: When did you guys meet with Lloyd [Kaufman] for the first time?**

JG: Well, the first time I met Lloyd was in Toronto, just before we started shooting. Then, he flew into Winnipeg – we spent like a day with him, and that was all very pleasant. Now, being here in Brussels, this guy's a nightmare, I'm afraid for my safety all the time, I can't sleep. ... [laughs] No, it's been great. He's here with his wife, so I feel like I'm on a trip with my parents or something.

***HH*: Can we talk about your role in Astron-6? What were your primary duties on the film?**

JG: So many things here and there. Adam and Matt banged out the first draft, the basic storyline, and then I spent a lot of time working out the mechanics of the narrative, as well as adding in as many jokes as I could. I also did a lot of the music and compositing effects. With the opening titles, we had a great artist, Jim Rugg, who donated his illustrations; so just taking those and animating them into the opening took a while, but I'm really proud of that. Right now, I'm working on the DVD packaging for Troma.

***HH*: Even though you don't play any of the major characters, you have a couple cameos in *Father's Day*, right?**

JG: In the church sermon, you can see me sitting in the crowd, and then I show up as disfigured Bill Cummings that Ahab has a conversation with in hell. The filming of that was surreal, because it was the middle of winter and I was soooo sick. It was around midnight, shooting in someone's basement, I had all this latex on my face, zoned out on cough medicine, so I was barely making it through the shot.

***HH*: Do we have a DVD release date?**

JG: They're saying Father's Day, June. Kind of perfect, huh?

***HH*: What can we expect to see?**

JG: There's going to be a limited-edition three-disc version with soundtrack, etc. The one thing that I've spent the most work on so far is, you know the cardboard slipcover that goes over the DVD case? Ours will slip off and the case will look like a VHS tape covered in stickers from a rental place. It's cool, I think people will really like it.

According to the Troma Web site, *Father's Day* will come out on DVD/BD on June 12, 2012.

tered to different corners of Canada. Actors/writers Matthew Ward Kennedy (Father Sullivan in *Father's Day*) and Conor Sweeney (Twink in *Father's Day*) were in Vancouver, B.C., while Jeremy Gillespie and Steven Kostanski were in Toronto, Ontario. Brooks was the only one stationed in Winnipeg, and consequently was the only member of Astron-6 involved in every aspect of production, and the only one who was there for every day of shooting. After Brooks, Kennedy was the next most involved in shooting, clocking in a bit over half of the days on set. "At the time, Matt was working on getting his master's, so he'd come home for a week for spring break and we'd have that week. We'd shoot 20 hours a day, totally sleep deprived, not eating." In addition to the difficulty of dealing with constant scheduling conflicts, with practically no budget, the group was relegated to performing their own stunts, including jumping from moving vehicles and one which involved setting Brooks on fire. They fought back against script suggestions from Kaufman that sought to bring the film to bizarre levels of homophobia and misogyny. Even the process of renting out the strip club, used for only one day of shooting became a trial on its own. Amidst the insanity and frustrations boiling between the members of Astron-6 – by June of 2011, 10 months after they began filming, *Father's Day* had wrapped.



November of 2011 found *Father's Day* premiering at the Toronto After Dark Film Festival. Up against films like Lucky McKee's *The Woman* and Ti West's *The Innkeepers*, *Father's Day* won the Audience Choice Award for Best Feature Film. In quick succession, screenings were arranged over the next few months in major cities and screeners started hitting critics. The reviews were overwhelmingly positive, but Sweeney in particular kept a level head about the inevitable bad reviews that would come, "The more good reviews we got, the easier it was to not let the bad ones hurt. There are certain bad reviews you can shrug off too, when people clearly just don't 'get it,' there's no arguing it and it doesn't affect you at all. But the criticisms that hurt most are when people 'get it,' but say it's just not funny. If people get offended by it and hate it, fine ... I can accept that." Regardless, *Father's Day* has managed to find a fierce following of fans and critics alike thanks to leaked screeners and bootlegs. And the fabulous poster art by Tom "The Dude Designs" Hodge has helped bolster interest in the film even further.

For all the conflict that *Father's Day* was born out of, in the end, genre film fans are left with one of the best films of the last few years. It evidently does not take millions to make a genuinely enjoyable, completely original movie, though Astron-6 makes it very clear that they'll never work with such small resources again. "With more money, we could make something so much better, and we want to," says Brooks. The group is in the process of hammering out details on their next project, and despite the cliché, if *Father's Day* is any indication, we'll be hearing a lot from Astron-6 for years to come.

Did You Know? Troma is currently circulating *Mr. Bricks: A Heavy Metal Murder Musical* throughout the film-festival circuit, which features music from Travis Campbell (director) as well as Motörhead.

INDIE SPOTLIGHT IN REVIEW

· by Jason Hignite



Ground Zero

Just when I thought I had seen every option possible for zombies on-screen, *Ground Zero* comes along. Having reviewed more films about the undead than any other creature, I am always leery of pressing PLAY on the remote control with a zombie film loaded. However, in an already-saturated sub-genre, Channing Lowe brings us a fresh twist, as *Ground Zero* is both inventive and daring. Let's break it down:

Inventive – probably the most difficult part of producing a zombie movie is presenting it in a way that hasn't already been seen. The basic premise of the zombie is, quite honestly, exhausted, especially in the light of recent amazing projects (i.e., *The Walking Dead*). *Ground Zero* places us in the middle of an industrial conspiracy. When a political activist breaks in to Nat-Tech and injects himself with a deadly virus, a hit man is contracted to assassinate him. Professional "cleaners" are hired to dispose of the body in a quick and quiet fashion. However, two unforeseen issues pop up making their task more difficult. First, two additional cleaners are employed to assist ... bumbling idiots, bringing comedic relief. Second, the "hit" isn't completely dead.

Daring – Lowe removes the typical attribute of the zombie movie ... the horde. The main characters deal with only one zombie at a time. This allows a very different dynamic in the relationship between "hero" and "zombie." There is no running from or evading the zombies. The interaction is more deliberate, personal and tragic. In all, *Ground Zero* brings us a fresh perspective on zombies with the coolest cleaners since Harvey Keitel. Available August 14th through Camp Motion Pictures.

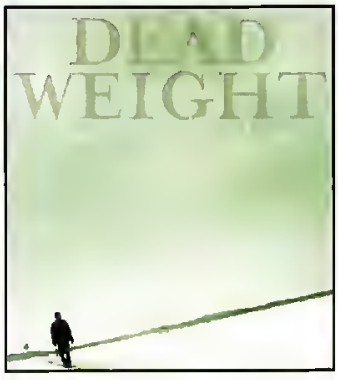


The Awakened

Five friends have gathered to party during a hurricane. However, the violence occurring outside the house does not compare to the horror inside. When the friends decided to perform a healing ceremony, they inadvertently bring something else to the party.

Co-directors Douglas Villalba and Lou Simon present a story of supernatural evil that is truly frightening. *The Awakened* follows the recent ghost-story trend (*Insidious*, *Skeptic*), but what makes this film different is that you never fully understand the entity. The evil manifested among the cast cannot be fought, making it hold-on-to-your-seat scary. You feel as though you are one of the characters in a situation that is impossible to understand. Furthermore, there is no way to predict who is going to live or die. There is no apparent pattern to the events, making it feel like real life, and while the story begins a bit slow and character development can sometimes feel forced, the plot of the film requires knowing these characters.

The Awakened is a fresh story. Though the theme is well known, the delivery is original. Directing, acting, and lighting are all top-notch. Some of the cinematography is slightly sophomoric, but the film as a whole perseveres. If you are a fan of the supernatural, where no rules seem to apply, definitely check out *The Awakened* during its run on the film-festival circuit in late 2012. For more information visit www.theawakenedfilm.com.



Dead Weight

In the middle of a zombie apocalypse, Charlie sets out on a 700-mile walk to get to the only thing in the world he has worth living for. He encounters others in his travels and finds refuge in their company for a while. But he quickly realizes that the only way to get where he needs to be is to compromise who he is. *Dead Weight* is a common story – a group of people trying to make sense of a new world. However, the movie also gives us a deep look into the mind of a man with one focus, willing to do anything to get to the woman he loves, whose challenge quickly becomes more about outrunning his decisions than outrunning zombies.

Dead Weight is an engulfing story with a great cast, perfect locations and convincing special effects. Co-writer/directors John Pata and Adam Bartlett offer up a world where survival is the best that can be hoped for. Through nonlinear storytelling, despair is offset by moments of whimsy and petty relationship issues. Charlie spends more time in his mind, remembering his successes and failures with his girlfriend Samantha, than he does in the current moment. This allows a deep development of character simultaneous with the suspense of survival.

Dead Weight is a must-see for zombie-philes! The story is bleak, with hints of hope and truly frightening zombies. However, the real horror is revealed in what people are willing to do to their own kind for deeply selfish interests. Currently making the film-festival rounds, you should find a place to see it ... and get there! For more information, visit the film's official Web site at www.carryingdeadweight.com.



The Muse

Addison Taylor is a pop star on the brink of becoming a "has-been." His manager arranges for him to go on a getaway to a lakefront house in a remote community. Addison has one simple task: write a new hit song. However, the lonely lakehouse he has been sent to turns out to have a history ... and a ghost.

The Muse offers many things not found in current horror-genre films. The story is very original, the music is incredible, and no excessive gore was needed to tell this disturbing and tragic story. The film is a character piece – and for those who enjoy deep development of mental decline, *The Muse* delivers in abundance. While gratuitous splatter is eschewed, we still get a taste of suspense and appropriately placed T 'n' A.

Writer/director Rufus Chafee tells a well-rounded story. Antagonist and protagonist are clearly defined, and exhibit a relationship usually reserved for classic drama. *The Muse*, in the most simple and profound terms, is haunting. You are drawn into a story which you realize throughout the reveal of the plot can't have a good outcome. The acting is stellar, especially up and coming singer/songwriter Isaac Simons who plays Taylor. (Simons performs all of the music in the film – check out his YouTube page at youtube.com/user/SimonsIsaac.)

The Muse is a beautifully tragic story of a star, under the pressure of a corporate label and in the hands of the ghost of a lonely woman ... a muse. In the end, which is more important: fame or kindred spirit? For more, go to www.themusemovie.net.



Metal Fact. Gwar singer Dave Brockie has appeared in such films as *I Spill Your Guts* and *Hack Job* and is currently a recurring character in the FearNet-based television series, *Hollister*.

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Dr. AC: Stiff at the BIFFF

Brussels International Fantastic Film Festival

by Aaron Christensen



Created in 1983 by brother/sister Annie and Freddy Bozzo, Gigi Etienne, and siblings Georges and Guy Delmote, **The Brussels International Fantastic Film Festival** (BIFFF) represents a two-week celebration of horror, thriller, and science-fiction cinema from all over the world. Over the 30 years since its inception, the BIFFF has screened over 2,000 films, played host to as many guest celebrities, and seen over two million rabid fans pass through its gates.

Like many US horror fans, I was completely unaware of the BIFFF until recently. It was my Internet blood brother Gert Verbeeck who first brought Belgium's best kept secret to my attention, in the form of my having mentioned a recently released horror flick and his response, "Oh yeah, I saw that at the BIFFF last year, along with this and this and this. ..."

Oh, did you now? Hmmmm ...

Now, I had never traveled outside the country for a film festival – in fact, I had never attended *any* film festival for an extended amount of time, only occasionally seeking out certain "buzzed about" movies in my local Chicago stomping grounds. But Gert, who makes his home in Brussels (*très convenient, no?*), kept entreating me to hop the pond and partake in the madness. While time and money (or the lack thereof) hindered any previous serious intentions, this year a window of time presented itself (coupled with a reasonably fortuitous tax refund) and it was *adieu US, bonjour Belgium.*



You'll note I'm injecting a bit of français into the narrative, the reason being that Belgium is one of the few officially bilingual nations in the world. While I speak neither of Brussels' mother tongues (French/Dutch) with any proficiency, this literally foreign element would ultimately provide my adventure with its distinct flavor. The prevailing language of the BIFFF is French, which meant that introductions, announcements, and Q&A sessions require a bit of *parlez vous* (or at the very least, someone nearby who does). Happily, Gert assured me, most Brussels residents' English skills range from fair to "better-than-you-bub," so I'd rarely be in the dark about anything (well, no more than usual).

So it was that on April 2, following a nine-hour flight and short train ride, Gert met me at Brussels Central Station and whisked me away to his apartment, home to two cats and a jaw-dropping movie collection. As I chilled for several days enjoying the comforts of Belgian beer alongside a fellow aficionado before an unspooling cornucopia of VHS treasure, I found myself thinking, "Things are already pretty sweet – could the vaunted BIFFF really match such already bountiful splendor?"

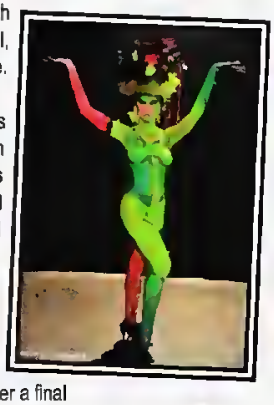
Oh, yes. It could. And does.

WELCOME TO THE BIFFF

In addition to its impressive programming schedule showcasing Danish, Hong Kong, Belgian, Japanimation, even Estonian cinema, BIFFF 2012's ancillary events include ZomBIFFF Day & Night, Master Classes, body-painting and makeup contests, the Vampire's Ball (Bal du Vampires), Jean-Marc Laroche's "Nice to Be Dead" art exhibit, dealer tables with rare posters, movies, etc., and much, much more

Keeping pace with industry trends, there were also seven 3-D features shown this year (three slashers, two martial-arts fantasies, one J-horror, and ... *The Lorax*). Interestingly enough, this diversity in programming is what makes the BIFFF and other European fantastic film festivals such a treasure trove for the adventurous cinephile. I might never have seen the outrageously entertaining Bollywood superhero flick *Ra. One* had it not been on the same afternoon's schedule as the 'shroomed-out slasher *One Way Trip* and the Spanish horror comedy *Game of Werewolves*, but I'm darn glad I did.

(Did I mention that there is a body-painting booth where topless women and nearly naked men are getting all dolled up with brush and pen? Well, there is and there are. Um, wow.)



According to press officer Jonathan Lenaerts (who proves invaluable and invaluably congenial during my stay), the BIFFF selection committee watches roughly 600 movies a year. Many of these are direct submissions (open May 1 to January 15), but BIFFF representatives also scour Cannes (France), Sitges (Spain), and the AFM (Los Angeles) for potential candidates. After a final list is tallied, much heated discussion and debate ensue to determine what the ultimate schedule will be. Occasionally, says Lenaerts, "we accept a movie because it's the only way to get a certain movie star to the festival or because the production companies negotiate a double bill (two movies or nothing)." In order to be included in competition, the hard and fast rule is that the film must be a Belgian premiere, but many noncompetitive efforts are often screened as well, either for marquee value or to support noteworthy artists and their art

The grand prize for international competition, the Golden Raven statuette, has previously been awarded to such modern classics as *Dreamscape*, *Army of Darkness*, *Ringu*, *Dog Soldiers*, and *Let the Right One In*, as well as some lesser known titles (*A Paucity of Flying Dreams*, anyone?). Other prizes include the Silver Raven (International runners-up), Melies (European competition), Thriller, 7th Orbit (awarded to features that deserve a wider audience but defy pat categorization) and the Audience Award. Additionally, in recent years one or more deserving individuals have been inducted into the Order of the Raven, BIFFF's own personal Hall of Fame. (Honorary Knights include Larry Cohen, Dario Argento, Stuart Gordon, Herry Kumel, Luc Besson, Lance Henriksen, and John Landis.)

BIFFF Opening Night (Thursday, 4/5)

The new John Cusack-is-Edgar Allan Poe thriller *The Raven* opens the festival, but as I plan to see it in the States in a matter of weeks, I decide – perhaps foolishly – to skip the Opening Ceremonies. As a result, I also miss the introduction of various jury members and the screening of Terry Gilliam's new short film, *The Wholly Family*, but the free night allows me a rare moment of tourist time in this strange land of sausage and waffles, which I regret not in the slightest. After all, tomorrow is the really big day. ..

BIFFF – Day Two (Friday, 4/6)

Armed with a patent "I'll sleep when I'm dead" philosophy, I'd made up my mind to attend as many of the 65 features being screened as humanly possible; ditto the myriad Q&A sessions and filmmaker/guest interviews. I immediately get off on the right foot with Lenaerts' excellent press team (the lovely and capable quintet of Sophie, Alexandra, Roxane, Elli, and Laura) who proceed to take amazing care of an overly ambitious Yank throughout the 13-day fest.

The day begins manning my handheld DSLR for Gert's video interview with 2012 Order of the Raven inductee Gilliam. The iconoclastic filmmaker and newly BIFFF-beknighted *Monty Python* alumnus does not disappoint: congenial and chatty, engaging and intelligent, he breezes through our allotted 15-minute slot and is kind enough to pose for a few snapshots afterwards.

Then, we head inside to enjoy the day's five features, beginning with Switzerland's *Sennentuntschi* and ending at 2 a.m. with Taiwan's *Zombie 108*. Needless to say, it is



Did You Know? Iron Maiden recorded a backmask message for their 1983 album *Peace of Mind*, just to screw with the PMRC and others searching for hidden messages in metal records.



Photo provided by Vlad VLK

BIFFF press team: Roxane de Quirini, Sophie Grob, Laura Rondou, Alexandra Lamoir and Elli Mastorou.

a great start, and even though skies are lightly sprinkling as we wend our way home, our spirits are not dampened in the slightest (and our clothes only moderately so). **Films:** *Sennentuntschi*, *Shuffle*, *The Sorcerer and the White Snake*, *The Divide*, *Zombie 108*.

BIFFF – Day Three (Saturday, 4/7)

Despite going to bed around 3 a.m., I awaken at 8 a.m. on Saturday, my mind ablaze with questions for guests Michael Sauter, co-writer of *Sennentuntschi*, and bad boy Frenchman Xavier Gens (pronounced "*Jens*"), who made big horror waves in 2007 with *Frontier(s)* and is back with his latest offering, *The Divide*. Both interviews go well, and Gens obliges my photo request of him holding a copy of the magazine to post on *HorrorHound*'s Facebook wall.

In addition to Shion Sono's (*Suicide Club*) nonhorror but still excellent *Himizu*, the rest of the day is filled out by three world premieres: Barbara Steele's return to the silver screen (*The Butterfly Room*), the cartoonishly violent French/American sci-fi actioner *Lockout*, and the superb Brit torture flick, *Truth or Dare*. I'm curious as to when this UK feature will make its way to our shores – distribution details are still being worked out at this point – but it'd be nice to secure a *Truth or Dare* screening for *HorrorHound* Weekend Indianapolis in September. **Films:** *Himizu*, *The Butterfly Room*, *Lockout*, *Truth or Dare*



The Divide director Xavier Gens.

BIFFF – Day Four (Sunday, 4/8)

Day four begins with a splash of hometown pride, screening Brussels' own Fabrice du Welz's breakout horror feature, *Calvaire*, one I've been a fan of since first encountering it in 2006. (*Rabid Grannies*, that juicy Belgian bit of '80s splatter, had shown the day before.)

Today, I also discover that in the upstairs press room, one can watch digital copies of nearly all of the BIFFF 2012 films via banks of computers with headphones. Obviously, this is less preferable to the full-on big-screen treatment, but in the case of Alex de la Iglesia's (*Day of the Beast*, *The Last Circus*) latest effort, *As Luck Would Have It*, where the 35mm BIFFF print is not equipped with English subtitles, the screening room is a lifesaver for this particular non-Dutch/French/Spanish speaking knucklehead.

It's worth noting at this point that the rowdy festival setting may not well serve quieter films, or those that require emotional investment to carry off their spell. BIFFF crowds are a vocal lot, sometimes inappropriately so, as with tonight's screening of Lucky McKee's already viewer-divisive *The Woman*. Lots of hooting and hollering throughout – not what I would have expected nor what I feel the film deserves. Luckily, the language barrier actually comes in handy here, as the various French catcalls only register as indecipherable outbursts which don't really take me out of the movie. Strange but true. **Films:** *Calvaire*, *The Road*, *As Luck Would Have It*, *The Woman*, *Julia X*.



Aaron Christensen with his BIFFF cohort Gert Verbeeck.

BIFFF Day Five (Monday, 4/9)

2012 Order of the Raven Inductee Barbara Steele's press conference goes smoothly, and having situated myself down front and center, I get to make sweet, sweet goo-goo eyes with the Queen of Gothic Horror for the better part of an hour. The lone American voice amidst a sea of French and Dutch-accented reporters, I believe we had a little connection. (Hey, you don't know, you weren't there!)

Of today's four flicks, only one could truly be called horror, the others being more fanciful in tone or falling into the "thriller" category (such as the Rachel Weisz-starring human trafficking drama *The Whistleblower*, though its subject matter certainly qualifies as horrific). *Tetsuo* director Shinya Tsukamoto's latest, *Kotoko*, suffers mightily at the hands of the heckling, mocking midnight crowd but I can't get too annoyed as it is one bonkers flick from the get-go. Be interesting to revisit it under more serene surroundings. Then, time for another damp ride home for a few hours of shut-eye before the madness starts anew. **Films:** *Der Sandman*, *Mr. and Mrs. Incredible*, *The Whistleblower*, *Kotoko*

BIFFF Day Six (Tuesday, 4/10)

The day begins with affable Canuck Jeremy Gillespie (member of Astron-6, the five-man artistic collective who wrote and directed Troma's latest, *Father's Day*) who proves agreeable and enthusiastic while discussing the intense birthing process of indie horror efforts. (See page 10 for more.) Then, it's off to Lloyd Kaufman's Master

REVIEWING THE BIFFF



Killer Joe d. Friedkin, William (USA) When trailer-park living nogoodnik Emile Hirsch decides to do away with his stash-stealing mom in the hopes of redeeming her insurance policy, he seeks out the services of ice-cold lawman/hitman Matthew McConaughey. While the assembled cast are a worthy bunch (Thomas Haden Church, Gina Gershon, Juno Temple), the whiff of "Hollywood white trash" lingers in that these are clearly beautiful people trying to glam down for the project. On the whole there's enough to recommend here, though like *Bug*, it will likely prove divisive among viewers



Kotoko d. Tsukamoto, Shinya (Japan) Japanese pop star Cocco lays herself bare as a young mother afflicted with a very specific (fictionalized) brand of schizophrenia, expenencing dual versions of those around her – one real, the other aggressive doppelgangers. It's an amazing, raw performance and she's well paired with editor/producer/director Tsukamoto, playing an eternally patient author seeking her companionship against all odds. A contemporary urban body-horror psychodrama that sears into your brain and lingers



One Way Trip d. Welter, Markus (Austria/Switzerland) A group of attractive 20-somethings head off into a remote part of Switzerland in search of hallucinogenic mushrooms They encounter a father/daughter team of psychos. Rain-soaked slashing ensues. Though it shares a similar narrative to the Irish feature *Shrooms*, it's a completely perfunctory but perfectly serviceable slasher flick. Its distinguishing traits? It's from Austria. And in 3-D. That's about it.



Panic Button d. Crow, Chris (UK) While there's much to be admired in this microbudget flick about four guests of a UK social-networking site caught in a psychotic mastermind's elaborate "dream trip to New York" snare, its blatant "Saw on a plane" trappings diminish the achievement considerably. From the unseen antagonist's Jigsawlike modulated tones to the "wanna play a game" scenarios presented to the hapless (and insufferably obnoxious) quartet, we've seen this late-to-the-party effort at least a dozen times before

Metal Fact: Christopher Lee provided narration on a number of albums for power-metal band, Rhapsody of Fire. Lee also sings a duet for the song "The Magic of the Wizard's Dream," for which a music video was also filmed.





Paranormal Experience (aka XP 3D) d. Vizcanto, Sergi (Spain) Five medical school students embark on a extra credit field trip to an abandoned mining town supposedly haunted by the spirit of a vicious psychotic doc. It's your standard run-of-the-mill supernatural slasher, with some fair gore effects (and some less-successful CGI ones), all done with a Spanish accent and in 3-D. Not bad, but no need to rush.



Retreat, The d. Tibbetts, Carl (UK) Mixed-bag pressure cooker about an on-the-rocks couple (Cillian Murphy, Thandie Newton) whose holiday on a remote Scottish isle is upended when a mysterious and wounded soldier (Jamie Bell) appears on their doorstep with reports of a massive viral outbreak. While the performances are all capable and there is an estimable amount of tension generated when Bell's story starts to feel a little suspicious, the production is hamstrung by the fact that the "two men-one woman alone together" dynamic has been done to death with little new emotional or dramatic ground present here.



Road, The d. Laranas, Yam (Philippines) An intriguing variation on the anthology format, taking the viewer through several different timeframes, each of which further explaining the events of the previous story, and all taking place along a lesser traveled byway. While the interlocking storylines and present day wraparound are intelligently realized, Laranas does utilize more than a few clichéd J-horror devices and some thinly drawn characters. Not bad, but no knockout either.



Sennentuntschi: Curse of the Alps d. Steiner, Michael (Switzerland) Based on a classic cautionary legend, Switzerland's first big budget horror effort (in spite of its unwieldy title) is a doozy, walking an intriguing line between twisted realism and supernatural goings-on. A feral woman (*Rubber*'s Roxane Mesquida) shows up in a mountain village following a priest's suicide, sparking a wave of dread throughout the god-fearing citizens. Despite a serious stripe of sexual violence throughout, the rape scenes here go beyond mere cinematic shorthand, leaving us miles from the standard revenge pic.

Tormented d. Shimizu, Takashi (Japan) The director of both *Ju-on* and its US counterpart *The Grudge*



Aaron with Dead Ball director Yudai Yamaguchi.

Class (read as: Lloyd plays goofy Troma video clips off laptop) and more movies. However, nearly 20 films in, it's time to paint a picture or two:

Stéphane Everaert (or as I've dubbed him, "the face of the BIFFF") is the congenial fellow who introduces each film. Being a non-Francophone, I have no idea what he's saying most of the time (unless the lovely-in-every-way Roxane or Alexandra's interpreting skills are handy), but he's clearly good at the job – his delivery is professional yet offhand, enthusiastic yet respectful, and he knows how to wind the crowd up as well as temper their sometimes overwhelming energy. Stéphane is also the one who invites the guests out to meet their public and answer a question or two beforehand.

Then it's time, with the audience chanting loudly, for *"la chanson"*.

You see, it is a time-honored tradition for each guest to appease the assembled masses with a bit of tune-crooning. Doesn't matter if it's just a couple lyrics or the entire song, but you gotta do the deed; the many-headed are quite insistent on this point. It's an interesting custom, but one that (in perfect keeping with the spirit of an international film festival) unifies all nations and creeds. Every guest seems happy to oblige, and occasionally someone goes the extra mile, such as *Carre Blanc* star Julie Gayet who performs a spontaneous semi-striptease to the crowd's delight. Ah, Brussels. **Films:** *Invasion of Alien Bikini, Mural, Tormented, Carre Blanc, Eliminate Archie Cookson, Father's Day*

BIFFF Day Seven (Wednesday, 4/11)

Another day of uninterrupted celluloid, including two highlights of the festival thus far: the aforementioned Bollywood superhero action flick *Ra. One* and the hilarious *Game of Werewolves*. If either enters your sphere, make every effort to check them out. **Films:** *Letters to Angel, Ra. One, One Way Trip, Game of Werewolves, Bloodwork, Dead Ball.*

BIFFF Day Eight (Thursday, 4/12)

William Friedkin, director of *The French Connection* and *The Exorcist*, is on hand today to introduce his latest feature, *Killer Joe*. There's no denying the fact that he is utterly charming throughout the morning's three-hour (!) press conference, but reports of his being "difficult" appear to be all too well-founded. I won't go into detail (for fear of involving anyone in a libel suit), but let's just say that it's a special breed that deliberately embarrasses their festival hosts – to go so far as to call them *liars* – in front of members of the press just so you can have things your way regarding a post-show Q&A. Whatta jerk.

Afterwards, I turn around and there sits Juan Martinez Moreno, writer/director of *Game of Werewolves*, which I had seen and loved the night before. Turns out Sr. Moreno – a genuinely friendly, "fan first" sort – is planning to be in Chicago for the Latino Film Festival, so we schedule a Windy City meet-up. (See page 6 for interview.) I then sit down with Japanese splatter master Yudai Yamaguchi to discuss his new bloody baseball horror/comedy, *Dead Ball*. Via an interpreter, Yamaguchi proves a most enthusiastic conversationalist; when I pull out a copy of *HorrorHound* #31 with *The Thing* on the cover, he excitedly grabs it, saying, "Carpenter! Carpenter! Thing! Thing! My favorite!" Horror: the universal language. **Films:** *Ace Attorney, Killer Joe, Juan of the Dead.*

BIFFF Day Nine (Friday, 4/13)

Following Thursday's *Juan of the Dead* screening, I am pretty well stoked to meet with one of the supporting cast, Jazz Vila. (See page 8 for more.) The more we chat, the more I realize just how easily writer/director Alejandro Brugués could have turned in a cheap zombie flick instead of a genuinely rewarding and thought-provoking piece of entertainment. Kudos to the entire *"Juan"* team.



Aaron Christensen with Juan of the Dead star Alexis Diaz de Villegas.

Next is the three-hour block of BIFFF short films, sporting an incredible range of subjects and mood, from black comedy to animated desert-scapes, from strange/expenmental to genuinely moving. Keep an eye out for Gran Prix winner, *Karkas* by Maxim Stollenwerk, to hopefully show up online in the near future.

Following the shorts, I take in three more features, but opt out of the midnight screening (Argentinean superhero movie *Zenitram*) in order to attend one of the major BIFFF events, the 27th Annual Bal des Vampires. I'm not usually one for massive costumed events – I've never done a zombie walk, prom, or disco – but with contests, rockin' DJs, and buckets of alcohol flowing, this promises to be a "don't miss" occasion. Suffice to say, it was truly a wild night. What happens at the Vampire's Ball .. stays at the Vampire's Ball. **Films:** *The Incident, Extraterrestrial, Hindsight*

BIFFF Day 10 (Saturday, 4/14)

Everyone is sort of wiped out at this point, but the between-film conversations are still lively, centering around



Fun Fact Metal icon King Diamond released several concept albums over the years revolving around stories about witches, family curses and ghosts. His first release in this storytelling medium was 1987's *Abigail*.

celebs we've met over the course of the week (general consensus – Mick Garris is the nicest man alive, everyone's glad that Friedkin has left the building) and/or discussing films with one another (week of obsessively watching movies together = incredible bonding experience). Overall, it was another solid cinematic *prix fixe*, highlighted by the Korean thriller *Poongsan* and the crowd-pleasing Finnish Nazis-on-the-moon sci-fi comedy *Iron Sky*. Only three more days of competition left! **Films:** *Poongsan*, *Retreat*, *Iron Sky*, *Elevator*, *Panic Button*.



BIFFF Day 11 (Sunday, 4/15)

Another late night leads to another sleep-deprived day, but Stig Svendsen, director of *Elevator*, is a splendid conversationalist as he discusses the challenges of creating a one-location horror scenario shot in a matter of days as opposed to weeks or months. Then, it's time for another spread of flickers – only one real horror effort (English haunted-house tale and eventual Gran Prix winner, *The Awakening*), though the sci-fi illegal alien drama *The Arrival of Wang* contains enough disturbing moments to tip it into the players box. Nothing wow-worthy, but solid stuff across the board. **Films:** *The Arrival of Wang*, *The Awakening*, *The Flying Swords of Dragon Gate*, *Charlie Zone*.

BIFFF Day 12 (Monday, 4/16)

The final day of BIFFF competition shines its spotlight on Belgium's neighbor to the north, Denmark, with three offenngs of equally fine fettle. The event is further enhanced by a small reception in the VIP lounge (sponsored by the Danish Film Institute and Brussels' Institute of Danish Culture), and *quelle surprise*, select journalists are allowed within the hallowed carpeted section for a brief 90-minute stay. (Any longer and the place would start to smell, no? *Oui.*)


Having fun at the Vampire's Ball.

While sneaking another hors d'ouevre, I recognize super cinephile journalist and 7th Orbit Jury Member, Pat Cronenberg. No immediate relation to the famous Canadian master of body horror, Pat is immediately warm and welcoming, eager to discuss which films I've seen and what I think about the festival in general. Yes, I'm geeking out with elite critics and filmmakers in the VIP section of the 30th Annual BIFFF – to my right I've got Eric Valette, esteemed French director of *Malefique* and last year's *La Proie*; to my left the lovely co-star of the dark and daring *Beast*, Marijana Jankovic, both of whom are on this year's International Jury. Oh, and isn't that BIFFF co-founder Freddy Bozzo walking up to say hey? Color me nerdgasmic.

As the sun slowly sets on BIFFF 2012, Noboru Yaguchi's *Zombie Ass: Toilet of the Dead* unveils itself before a boisterous and thoroughly primed crowd. It is, in a word, the perfect choice to close the fest, and I'm so glad to have been persuaded to attend instead of doing something sensible like, oh, going home to sleep. Listening to our demure, well-spoken press interns Elli, Roxane, Alexandra, and Laura hollering "*La porte!*" ("The door!") and "*Assis!*" ("Sit down!") at the top of their lungs may just be the highlight of a two-week stretch comprised entirely of highlights. From the well-mannered worshipper of the flashing frame I was at the outset, I have descended into the BIFFF heckling abyss . . and don't feel bad about it at all. What a night, *quel nuit*. One more day to go … **Films:** *Beast*, *ID:A*, *Ronal the Barbarian*, *Zombie Ass*.

BIFFF Day 13 (Tuesday, 4/17)

Following Monday night's madness, the final official day of BIFFF can't help but be a little anticlimactic. Which is not to say it isn't enjoyable, especially since it starts by hanging out with Eric Valette and International Jury head Mick Garris at the pre-ceremony awards announcement. I head over to the BIFFF site to sneak in some last-minute screenings I'd missed, including Spanish supernatural slasher *Paranormal Experience* and the German vengeful ghost story *205 Room of Fear*, both of which are worth the watch if nothing truly special.

Following the Awards presentation and the closing night screening of *Cabin in the Woods*, it's time for some genuine chill time in the commons area, drinking a Cuvee des Trolls (official beer of the BIFFF) with my newfound celluloid-loving companions, discussing the award winners, Brussels, other festivals, horror conventions, movies, life in general, and exchanging contact info. It's hitting me hard that I might not see most of these people again except in cyberspace, and well, that realization is sucking up a storm. I'm tempted to return again next year, but it'll depend on schedules and cash flow, both of which are volatile intangibles in the life of good Dr. AC. **Films:** *Paranormal Experience*, *205: Room of Fear*, *Cabin in the Woods*.

Epilogue: With that, the spell is broken. It's time to saddle up and head back to the States, filled to the brim with new cinematic memories and Facebook friend requests by the score. Bye bye, BIFFF – see you again sometime. *Vive la Brussels!*

**Check out next issue for even more BIFFF movie reviews.*



checks in with a tepid J-horror effort that, in spite of its intriguing storyline, submarines itself with leaden pacing and the use of (sigh) a guy in a giant fluffy bunny costume as a intended object of fear. My reaction was a near-violent negative one, mostly because I expected much, much more from a master of the genre.



Truth or Dare d. Heath, Robert (UK) Basically a reworking of the nerd-takes-revenge '80s slasher scenario for the torture-porn generation, which isn't necessarily a bad thing when handled with such a sure hand. When the local misfit is humiliated at the final after-school party, it sets off a chain of events that culminate in his tormentors being called to a remote country estate where justice is meted out by the outcast's hunkier older brother (played by *The Borgias*' David Oakes). While the material is well-traveled terrain indeed, director Heath and writer Matthew McGuchan manage to pull off enough cringe-worthy scenes of agony and a genuinely surprising third act to make it worth your while.



Zombie 108 d. Chein, Joe (Taiwan) Bears the distinction of being Taiwan's vanguard (and at this point) only full-scale zombie feature, but other than impressive high-energy undead spectacle on a meager $250K budget, there isn't much other distinction to be granted. The characters range from silly to thoroughly unpleasant, and the makeup effects/zombie characters are a mixed bag, evoking as much eyeball-rolling as thrilled gasps. Bottom line, with the exception of the main druglord's balloon/squid arm prosthetics, there's nothing here you haven't seen before and better.



Zombie Ass: Toilet of the Dead d. Yaguchi, Noboru (Japan) *Machine Girl*'s mad genius Yaguchi blows it out his backside with this hilariously twisted spin on the walking dead, as genetically engineered tapeworms transform their hapless victims into literal meat puppets. As the title might indicate, there are also unfortunate gastrointestinal side effects of random defecation and wind breakage – yes, you've got a fleet of shambling, farting, crapping zombies who are as inclined to point their backside at you (so that the toothy parasite can infest a new host) as they are to give your flesh a munch.

Metal Fact: The *Saw* film series has hosted a number of amazing metal-filled compilation soundtracks. Over the six films such bands as Slayer, Lamb of God, Kittie, Chimaira, and Mastodon have lended their music to the series.

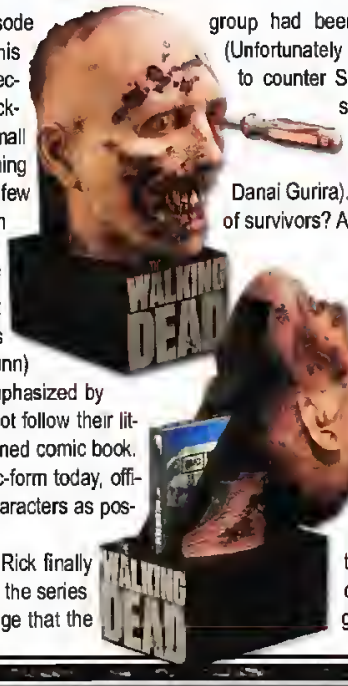
The Walking Dead News

*Spoiler Warning ••••••• by Nathan Hanneman

The Walking Dead has officially begun filming its 16-episode third season, and news is pouring in as to the direction of this exciting (and highly rated) horror television series. The second season ended in arguably one of the most nerve-wrecking anxiety-ridden batches of episodes to ever grace the small screen. Leading up to the final episode of season 2, everything began to fall apart, and to most everyone's surprise, a few characters even departed the undead tele-world based on the comic-book series by Robert Kirkman.

***Serious Spoilers Ahead.** After the discovery of Sophia as a zombie (whom all of the cast members spent the first half of season 2 consistently searching for), things continued to get worse as the likable Dale (Jeffrey DeMunn) was surprisingly killed off. The shock of his death was emphasized by the fact that both Sophia and Dale's on-screen paths did not follow their literary counterparts as originally laid out in the Kirkmen-penned comic book. In fact, Sophia's character is still alive and kicking in comic-form today, officially making the television series as dangerous for our characters as possible. Anyone can die at any time.

That danger was emphasized in the two-part finale as Rick finally killed Shane, who had been egging our hero on throughout the series. Prior to his death, Shane officially snapped, killing a hostage that the group had been holding and setting out to kill Rick once and for all. (Unfortunately for him, Rick is now officially the series' badass and was able to counter Shane's plans). The show ended with our remaining heroes stranded near a prison, and with Andrea (Laune Holden) on her own, having just been saved by a strange hooded woman with samurai swords (comic fave, Michonne, to be played by Danai Gurira). So with such gloom already present, what's next for our band of survivors? Apparently, a lot!



The third season of *Walking Dead* premieres this fall and will unleash a host of new problems. Our heroes make camp within the nearby prison, while Michonne does her best to become a TV fave as well, slicing and dicing zombies throughout. Not only is Michael Rooker slated to return, but the Governor (an über popular villain in the comics) is set to appear, played by David Morrissey (*The Reaping*).

But before we receive new episodes of *The Walking Dead*, we still have the second season DVD/BD sets to look forward to! And Starz/Anchor Bay are delivering the goods this year! Look for the Blu-ray box set to be released on August 28th packaged in a detailed zombie bust! It doesn't get much cooler than that!

10 Random QUESTIONS WITH Craig David Wallace

by Kenneth Nelson w/Nathan Hanneman



In every issue of *HorrorHound* we take a moment to interview a film director from within the world of horror. We pose the hard-hitting questions that nobody else would think to ask ... or maybe they are the questions nobody else would want to ask. We delve into each director's personal life – no question is too daring (or silly) to ask! Directors such as Rob Zombie, John Carpenter, and Ti West have taken part in this bi-monthly obsession. For this issue, we were lucky enough to steal a few minutes away from Craig David Wallace – creator and director of the cult-hit TV series *Todd & the Book of Pure Evil*! Enjoy as we delve into 10 Random Questions:

***HorrorHound*: What heavy-metal band would you most like to party with for an evening?**

Craig David Wallace: If the truth got out that I'm actually a dad who goes to bed at 10 p.m. every night and who thinks partying is kinda scary now, I'd have my street cred revoked. That being said, I'd like any heavy-metal band that just wanted to have a couple of beers and watch some old John Carpenter films.

***HH*: What would you say is your favorite movie soundtrack of all time?**

CDW: *Escape from New York*, but I had a Danny Elfman collection that I had on repeat all through my high-school years. Plus, I love Nick Cave's soundtrack for *The Assassination of Jesse James by the Coward Robert Ford*.

***HH*: Where were you the first time you heard Iron Maiden growing up?**

CDW: I think I first heard Iron Maiden on MuchMusic (Canada's MTV) when I was a kid. The music video for "Run to the Hills" with all the stock footage intercut with the band performing.

***HH*: What is your most memorable Halloween costume?**

CDW: I was Todd last year, but usually I just draw an upside-down cross on my forehead and call that a costume.

***HH*: What's the number one band you would have cameo on *Todd & the Book of Pure Evil*?**

CDW: The Misfits. From around 1982. Or the Smiths. Or better yet, Danzig doing a duet with Morrissey.

***HH*: Your favorite fruit snack?**

CDW: I really should eat more fruit. So, I'll go with fresh fruit. It sounds really good right now.

***HH*: What is the most embarrassing concert you attended?**

CDW: Pretty much any concert where my band was playing. Not for the rest of the band, they were all talented musicians. I was just a dude who wanted to be in a band and for some reason insisted on trying to sing too. Bad idea on my part.

***HH*: If we hacked into your iPod, which songs would have the most plays?**

CDW: "Reign in Blood." "God Hates Us All." "Battery." "Everyday is Like Sunday." "Pull Harder on the Strings of Your Martyr." "Curl of the Burl." "Some Kinda Hate." "Teenagers from Mars." "Twist of Cain." "Mother."

***HH*: Your favorite made-up metal band name?**

CDW: We came with Vagina Conquerer for *Todd & the Book of Pure Evil* and thought we were really clever until we found out there was a real band called Cunt Punisher. Now THAT'S Metal.

***HH*: You have to take a Rob Zombie song and turn it into a horror film directed by yourself – which one do you choose and why?**

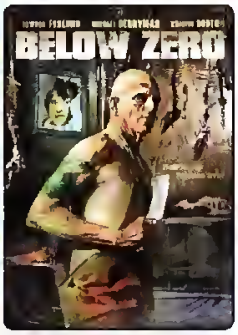
CDW: "Scum of the Earth." Because it's awesome.

Special thanks to Kristy Jett

Did You Know? A soundtrack for *Todd & the Book of Pure Evil* can be found on amazon.com and features 40 tracks of original metal music from Charles Picco, Shawn Pierce and Michael Olekshy.



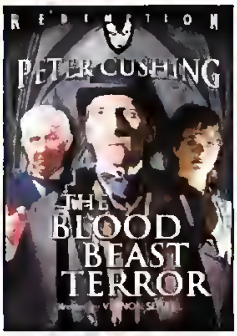
Altered States
(Warner Bros.)
Available. *July 10th*
Details. *Warner Bros. announced a slew of catalog titles to make their BD premieres this July, including Ken Russell's* Altered States, Spawn, The Astronaut's Wife *and* Coma. *No extras were announced for any discs.*
Format. *Blu-ray*



Below Zero
(Screen Media Films)
Available: *August 28th*
Details. *Trapped in an abandoned slaughterhouse, a screenwriter paralyzed by writer's block is tormented by a serial killer of his own creation. Michael Berryman and Edward Furlong star.*
Format. *DVD*



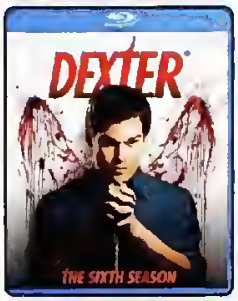
The Boogens
(Olive Films)
Available. *August 7th*
Details. *Another long-missing horror title makes its simultaneous debut onto DVD and Blu-ray. The only extra announced is an audio commentary by James L. Conway (director), Rebecca Balding and David O'Malley.*
Format. *DVD/Blu-ray*



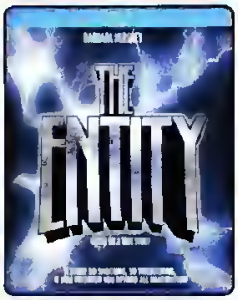
The Blood Beast Terror
(Kino Video)
Available. *July 17th*
Details. *Originally released onto DVD in 2009 via Image Entertainment, the Euroshock Peter Cushing feature, directed by Vernon Sewell, makes its way onto BD this July thanks to Kino.*
Format. *DVD/Blu-ray*



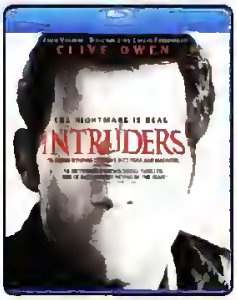
Burke & Hare
(Kino Video)
Available. *July 17th*
Details. *Kino's Redemption home video division revealed plans to release the original 1972 Vernon Sewell film,* Burke & Hare, *starring Derren Nesbitt and Glynn Edwards. No extras were announced as of yet.*
Format. *DVD/Blu-ray*



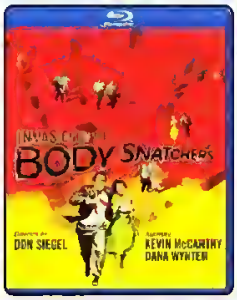
Dexter: Season Six
(Paramount Pictures)
Available. *August 14th*
Details. *The lackluster sixth season of* Dexter *found the serial killer at ends with a Doomsday prophecy, while personally establishing a normal life for himself and his son. Look for the next season to premiere on Sept. 30th.*
Format. *DVD/Blu-ray*



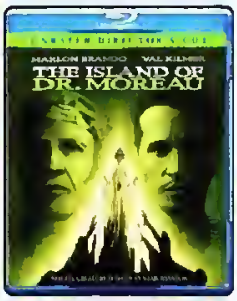
The Entity
(Starz/Anchor Bay)
Available. *July 3rd*
Details. *Famous for its on-screen ghost-rape scene starring Barbara Hershey, ...* The Entity *(written by Frank De Felitta, Audrey Rose) is pretty tame by today's standards, but you can still pick up this Blu-ray come July 3rd.*
Format. *DVD/Blu-ray*



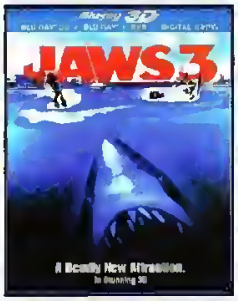
Intruders
(Millennium Media)
Available. *July 17th*
Details. *Clive Owen stars in this horror/thriller centered on the origin of the monsters that are born in childhood and are passed on by the family. No extras were announced as of press date for either the DVD or Blu-ray release.*
Format. *DVD/Blu-ray*



Invasion of the Body Snatchers *(Olive Films)*
Available. *July 17th*
Details. *Olive's Blu-ray presentation of the 1956* Invasion of the Body Snatchers *includes a new HD transfer restored from the original film's negative. No extras were revealed as of press date, but here's hoping for something cool.*
Format. *DVD/Blu-ray*



The Island of Dr. Moreau
(New Line Cinema)
Available. *July 24th*
Details. *New Line presents an unrated director's cut of the 1996 film interpretation of the H.G. Wells classic story. This is the John Frankenheimer cut of the film – not to be confused with Richard Stanley's unfulfilled version.*
Format. *Blu-ray*



Jaws 3-D
(Universal Studios)
Available. *August 14th*
Details. *It is easy to overlook the Jaws sequels making their BD premiere in August considering the Spielberg original's same-day release. But one cannot discount Universal's valiant efforts on this stacked Jaws 3 set (BD/BD 3-D/DVD/Digital Copy)!*
Format. *DVD+Blu-ray+3-D*



The Most Dangerous Game *(Flicker Alley)*
Available. *July 3rd*
Details. *Flicker Alley announced plans to release Irving Pichel and Ernest B. Schoedsack's* The Most Dangerous Game *(1932) onto BD packed with Edward A. Salisbury's* Gow the Head Hunter *(1928) – both restored in high definition.*
Format. *Blu-ray*



Steve Niles' Remains
(Shout! Factory)
Available. *August 7th*
Details. *The latest film based on a Steve Niles story (this time focusing on a zombie apocalypse) hits DVD/BD packed with extras – including an audio commentary, a short film prequel, bloopers, TV spots, and the trailer. Comic-Con teaser.*
Format. *DVD/Blu-ray*



Silent House
(Universal Studios)
Available. *July 24th*
Details. *Elizabeth Olsen stars in this remake of the Gustavo Hernández film (a real-time horror story about a family trapped inside of a house). The only bonus feature on this dual-disc set will be a commentary with Chris Kentis and Laura Lau.*
Format. *DVD/Blu-ray*



Twins of Evil
(Synapse Films)
Available. *July 10th*
Details. *Another killer combo pack is on the way thanks to Synapse. Hammer Horror's* Twins of Evil *(1971) will be accompanied by a flurry of extras, including an all-new documentary, props featurette, deleted scene, trailer and more!*
Format. *DVD+Blu-ray*

DVD & Blu-ray Release Schedule

Week-by-week rundown of all the upcoming DVD and Blu-ray titles

July 3, 2012
Entity, The (DVD/BD)
Elvira's Movie Macabre: Giant Monsters (DVD)
Most Dangerous Game, The (BD)
Some Guy Who Kills People (DVD)

July 10, 2012
Altered States (BD)
Astronaut's Wife, The (BD)
Blade II (BD)
Coma (BD)
Spawn (BD)
Twins of Evil (DVD+BD)
You're Nobody 'til Somebody Kills You (DVD)

July 17, 2012
Blood Beast Terror, The (DVD/BD)
Bunny Game, The (DVD/BD)
Burke & Hare '72 (DVD/BD)
Darkness (DVD)
Doomsday Prophecy (DVD/BD)
Girls Gone Dead (DVD)
Intruders (DVD/BD)
Invasion of the Body Snatchers '56 (DVD/BD)
Midnight Son (DVD)
Sanctuary: Season Four (DVD/BD)

July 24, 2012
100th Street Haunting (DVD)
Bathory: Countess of Blood (DVD)
Butterfly (DVD)
Day After Halloween, The (DVD)
Deadtime (DVD)
Hunt, Tha (DVD)
Island of Dr. Moreau, The (BD)
Monitor, The (DVD)
Mourning Wood (DVD)
Silent House (DVD/BD)
Werewolf Fever (DVD)

July 31, 2012
ATM (DVD/BD)
Dead Season (DVD)
Haunting of Whaley House, The (DVD/BD)
Sand Sharks (DVD)

August 7, 2012
Boogens, The (DVD/BD)
Knock Knock 2 (DVD/BD)
Mr. Hush (DVD/BD)
Steve Niles' Remains (DVD/BD)

August 14, 2012
Dexter: Season 6 (DVD/BD)
Jaws (BD)
Jaws 2 (BD)
Jaws 3-D (BD)
Les Vampires (BD)
Portal, The (DVD)

August 21, 2012
Black Magic Rites (DVD/BD)
Lovely Molly (DVD/BD)
Scar Crow (DVD)
Stephen King's Thinner (DVD/BD)
Zombie A-Hole (DVD)

August 28, 2012
Below Zero (DVD)
Living Dead Girl, The (DVD/BD)
Two Orphan Vampires (DVD/BD)
Walking Dead, The: Season Two (DVD/BD)

* *All titles listed above include new releases onto DVD or Blu-ray – formats are indicated in parentheses.*
** *Release dates subject to change.*

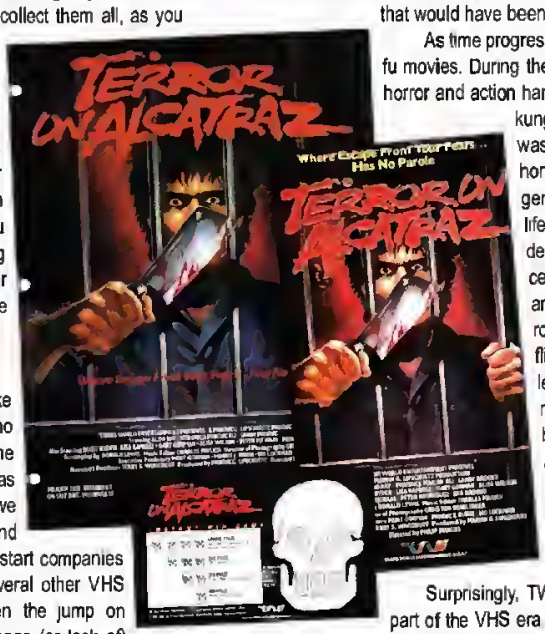
Dark Shadows: After selling out in record time, the MPI-released *Dark Shadows*: The Complete Original Series coffin box set is being rereleased on July 10th with an SRP of $599.



THE VIDEO INVASION
REMEMBERING THE VHS BOOM!

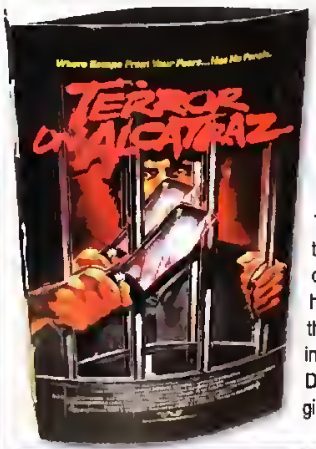
VOLUME 23: TRANS WORLD
BY MATT MOORE

Over the past several years the Video Invasion series has provided the history of numerous VHS companies; however, I've also focused on talking to you guys and gals about the hunt – the thrill of the pick, finding that one tape that you never thought you could get your hands on or didn't even know existed. Sometimes the hunt is lackluster and you can almost lose hope that you will ever find anything in your area or little corner of the Internet ... but such are the highs and lows of VHS collecting. My advice for this condition? Never give up! Discover other companies and collect them all, as you never know what treats have managed to evade your radar. Expanding your want list and adding variety to your collection, I am sure will reveal several video labels with plenty of noteworthy titles out there just waiting to be added to your shelves. One great example of such a label is TWE – Trans World Entertainment. Whether garage-sale hopping or scouring eBay, most VHS collectors will have their Vestron and Wizard want lists in hand, but what happens when you stumble upon *Demons of Ludlow* on TWE? You're not going to just leave it there, are you?! HELL NO! Grab that sucker and begin your unexpected journey down a new path in the video-collecting realm!



History

TWE was launched soon after the VHS Boom began to take hold, just slightly after the likes of Media and Vestron, who were already dominating the market by the time TWE came into play – in fact, it was around 1983 that we began to see TWE and some of the other upstart companies begin to pop up. Several other VHS companies had gotten the jump on TWE, making shelf space (or lack of) and noticeability a concern for the new participant as they came into the market, which is likely why TWE chose to use clamshell packaging on their titles when they set out to stake their claim on some of the remaining real estate. This selection certainly helped TWE stand out from the pack a little more then others, but their titles just didn't have the same interest that the Media and Vestron's catalogs had. Despite this fact, some stores were still willing to give the new and upcoming label a shot thanks to their obscure taste in film selection.



TWE had a rather long run on the video circuit and, like most companies, began with the clam but eventually transitioned over to the slipcase packaging. Not many (if any) of the original films released clamshell cases were ever rereleased in slipcase form. Surely, some of the later titles added to TWE's catalog could have really benefited from that clamshell appearance. Imagine having a TWE clamshell of *Maniac Cop*? Now, that would have been pretty killer!

As time progressed TWE shifted much of their attention to kung fu movies. During the Video Invasion the majority of companies hit horror and action hard, but some also pursued the rising interest in kung fu flicks. At certain points in their tenure, TWE was releasing kung fu titles three to one against horror. Whether or not TWE's effort in the kung fu genre was beneficial in extending the company's lifespan, we may never know, but one has to wonder if TWE would have maybe seen more success if they had just invested some of their time and money in assembling a few more strong horror films instead of a thousand terrible kung fu flicks. I do know for sure that horror fans and collectors alike would undoubtedly be taking a bit more heed of TWE's releases nowadays if that had been the case. However, it is understandable that in any business there are times when a company needs to take a leap of faith in order to see what is going to stick. And for most smaller upstarts like TWE, every day required a faithful leap during the Video Boom.

Surprisingly, TWE managed to stay operational for the better part of the VHS era. Having arrived on the scene in the early '80s, they stayed afloat throughout the remainder of the decade. By the mid-'90s, they proved to be one of the more organized and thorough video companies from the era who were still in existence. Maybe kung fu was the sustaining force in the Video Boom after all? This is naturally up for debate as a definitive answer would be impossible to determine. Unlike many of the VHS companies, TWE was wise enough to change with the times and avoided going out of business by shifting their focus and moving into burgeoning mediums such as DVD and digital entertainment. A simple Google search of Trans World Entertainment is evidence alone as the company's profile and history are found with a few clicks of a mouse. However, video enthusiasts should be forewarned that any detail beyond "we used to sell VHS" is unlikely to be found regarding the company's output during the Boom. Instances such as this make me wish the surviving companies from the VHS era would





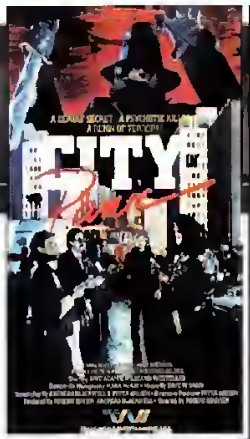


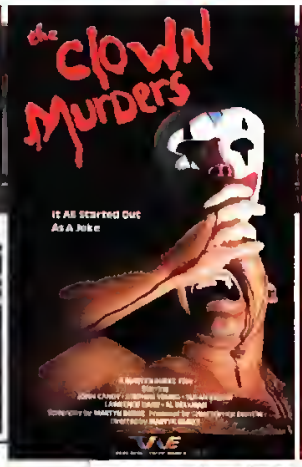






Fun Fact: *Maniac Cop* (1988) was written by Larry Cohen – who also penned such films as *Q: The Winged Serpent*, *It's Alive*, *The Stuff*, *God Told Me To*, *Uncle Sam*, and *Body Snatchers* (1993).

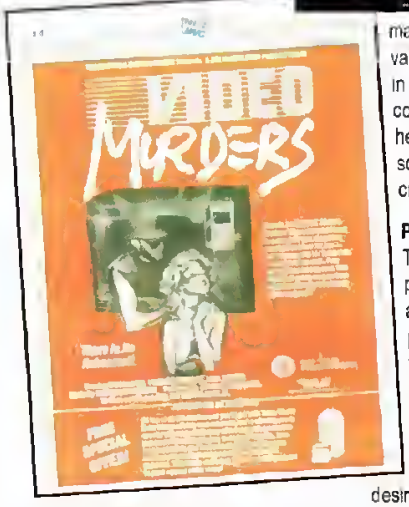












make an archive of sorts to showcase the various releases and promo items issued in their past. The odds of any of these companies doing this are slim to none, so here's to hoping a fellow collector will someday have the time and patience to create such a site!

Promotions

TWE was an ace at promotions. They printed posters for many of their titles and even placed ads in several movie publications in order to help promote their films. They went above and beyond the call of duty to ensure the films they released had merit and value to the video-store owner even though their titles were not always the most desirable. Such a tactic helped build confidence with the store owners – TWE was no stranger to spending money to promote their catalog and this act displayed a credence that helped put retailers at ease and make the $79.99 price tag of particular films on their roster far easier to swallow. The promos built a platform for TWE to stand, setting them apart from the many fly-by-night video companies that came in, threw tapes on the shelves and left. Not to mention it gave us collectors something cool to get our hands on!

One promo item in particular that was extremely rare to find in the video days was a scratch-off ticket for the release of *Terror on Alcatraz*. This scratch-off ticket allowed the prospective renter the chance to win an all-expenses-paid trip to Alcatraz for a tour/morbid vacation. Seemingly random, this film got a huge push from TWE with a poster, small picture giveaways, and a counter display in addition to the previously mentioned scratch-off game. In hindsight, this was a very peculiar decision for TWE to make when considering the amount of time and money spent to hype a film that was rather bland in comparison to some of their other titles. Yet sometimes during the Video Boom companies would put their effort into one or two flicks with the hope of making them huge video sensation. This method rarely exhibited success, especially with horror during that time period.

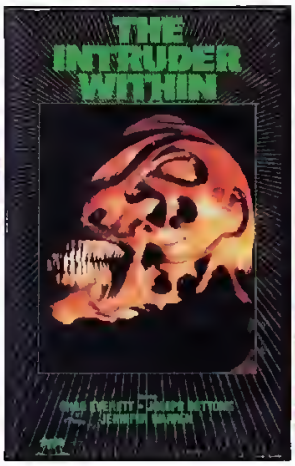
During the VHS era, standees were commonplace in the distribution arsenal of bigger VHS companies. Most often these standees would hit the trash can almost immediately after the film's release, but a select few stores kept them for themselves. This brings me to a subject akin to the Bigfoot of standees – the elusive and unseen standee to the William Lustig horror gem *Maniac Cop*. This standee is advertised on countless ad mats in old VHS catalogs and was even offered up as a free incentive when stores purchased bundle packs of TWE releases by combining titles such as *Maniac Cop* with *Mama Dracula*. However, in the 20 years I have been collecting VHS, I have never seen a single picture or heard even the slightest mutter of anyone owning one of these now-mythological standees. If any HorrorHounds out there locate one, PLEASE shoot a pic and share it with the masses (you can e-mail mail@horrorhound.com) as it would be a pleasure to prove that it exists! How killer would that be in a horror room? A *Maniac Cop* standee? Words can't express how amazing that would look standing next to the Media *Texas Chainsaw Massacre Part 2* standee – or the Elvira Thriller Video standee ... it would almost make a horror room complete.



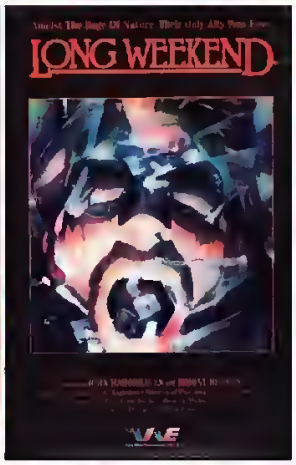
With the shot-on-video horror trash movie *Video Murders*, TWE put out a rather demented promo item – that of a *Video Murders* duffel bag. As we all know, a snuff film is one in which folks are killed







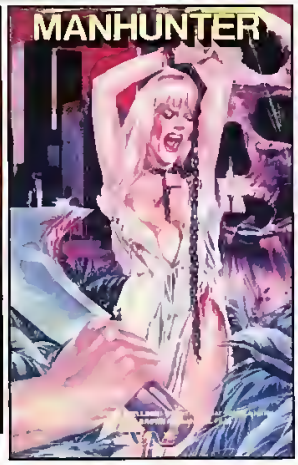




Sad But True: *The Clown Murders* has the distinction of being the first movie to star comedian John Candy, unfortunately for him.













on-screen for money. As an avid horror fan who likes to think he knows a thing or two, it is my opinion that a promo item should relate to the film it is representing – and for this film the duffle bag was the perfect choice. This is of course because once a snuff film has wrapped shooting, the body is taken apart and disposed of with the mafia or some other crime organization, which would put a good duffel bag to work in no time. When you stop to think about it, this twisted promo item almost asks the viewer to help out with the crimes committed in the movie along the lines of "Hey, he needed a disposal system, you may too, so here's one on us," serving as a complementary, albeit deranged, linkage to the film. As weird as it may seem, it sure beats a clicky pen!

Collectability

TWE is a tricky label in terms of collectability. Their titles have experienced numerous price changes over the years on the collector market. The *Bloody Moon* clamshell will go for $75, and then days later sell for only $15. It's a very bizarre price shift and without any reasoning behind it, yet this is sometimes the case for TWE videos. That's not to say there aren't certain titles that consistently retain a level value. *Twisted Nightmare* is a good example of a VHS that has steadily sold at the $20 to $30 mark for the better part of the last eight to 10 years. However, when you look at the big picture, TWE seems to be one of the companies that have fallen to the wayside with collectors. A lot of folks only want one or two tapes on the label; the serious onslaught of crap they have released disparages most from wanting to collect them all.

Unlike the varying collectability of the videos themselves, the promotional items overall have held a strong value with collectors. The main one is the aforementioned *Maniac Cop* standee. Although I have never seen one in person, it has been collecting dust and cobwebs on several big-time collectors' want lists for some time. I know mine has a couple inches of dust on it. Eventually one will appear on eBay, and when it does, it will indeed be an all-out bidding war.

Due to low-production numbers, promo items from TWE are damn near impossible to find and are starting to garner quite a buzz on the collector market. When they do appear, they are often listed on eBay as a buy-it-now for as cheap as 99 cents, as most sellers are probably not aware how rare and desirable their soon-to-be-sold item actually is! For those lucky few who stumble across such listings, they are in store for a treat as I'm sure there are quite as many collectors that would attack the bidding circle with a vengeance to obtain some of these TWE promos. I know I'd be one of them!













TRANS WORLD HORROR BODY COUNT:

1. *Alien Predators*
2. *Bits & Pieces*
3. *Blood Beat*
4. *Bloody Moon*
5. *Caller, The*
6. *Challenge to White Fang* (Fulci)
7. *City in Panic*
8. *Clown Murders, The*
9. *Cold Eyes of Fear*
10. *Crazed*
11. *Curse II: The Bite*
12. *Demons of Ludlow*
13. *Evil Town*
14. *Game, The*
15. *Ghost Dance*
16. *God's Bloody Acre*
17. *House of Terror*
18. *Intruder Within, The*
19. *Invisible Strangler*
20. *Keeper, The*
21. *Long Weekend*
22. *Mama Dracula*
23. *Manhunter*
24. *Maniac Cop*
25. *Monster Dog*
26. *Moon in Scorpio*
27. *The Night God Screamed*
28. *One Night Stand*
29. *Plutonium Baby*
30. *Redneck Zombies*
31. *Side Show*
32. *Strangeness, The*
33. *Terror on Alcatraz*
34. *Tomb, The*
35. *Tormentors, The*
36. *Twisted Nightmare*
37. *Video Murders*





Did You Know? The film *Twisted Nightmare* (1987) stars FX artist Cleve Hall, who is best known today for his reality show *Monster Man* on the SyFy Network.

Metalheads beware! The next two pages of HorrorHound are dedicated to the twisted toys and collectibles found within the world of horror! It is in this rare format that kids can make the dead walk, or perhaps create their own man-made monster. Or maybe find the "things" that go bump in the night. Be on the lookout as these collectibles are unleashed onto toy shelves in the coming months!



TOY NEWS

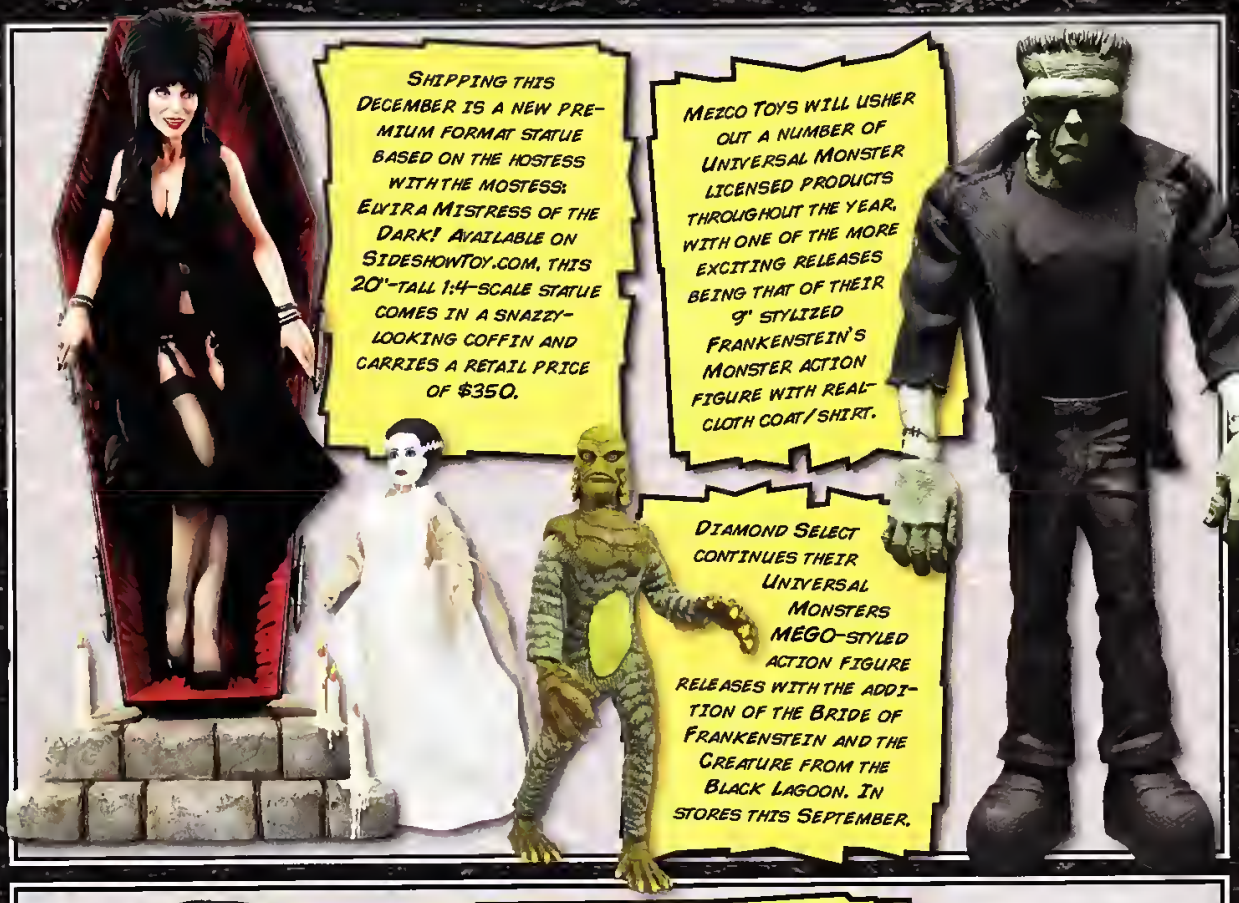
McFarlane Toys are amping up their undead quota this fall with an increased assortment of Walking Dead figures. This second wave of figures includes an all-new Rick (sans Police Uniform), his "pal" Shane, and three new Walkers – including the pilot episode's iconic Bicycle Zombie, and season two's noteworthy corpses: the screwdriver zombie and the bloated well zombie. In line with the episode, the well zombie's torso splits in half, making for some extra play fun for all. Look for this collection of figures to invade toy stores this October.

The Bicycle Zombie, played by Melissa Cowan, remains one of the most popular zombies in The Walking Dead, and has been turned into such memorabilia as an action figure, Halloween mask and a mini-bust!

Did You Know? Need a *Walking Dead* fix? Visit www.amctv.com to view all six webisodes that were filmed in between season one and two (one of which features the origin of the "Bicycle Zombie").

Don Post Halloween: Another year, another batch of new Halloween masks for all the boys and girls! The latest reveals from Don Post Studios include the rerelease of their *Halloween III* trio (Pumpkin, Witch, Skeleton), a licensed *Motel Hell* pig mask, *Pumpkinhead*, and an assortment of characters from the Full Moon universe (*Puppet Master*, *Subspecies*, *Killjoy*, etc).





Shipping this December is a new premium format statue based on the hostess with the mostess: Elvira Mistress of the Dark! Available on SideshowToy.com, this 20"-tall 1:4-scale statue comes in a snazzy-looking coffin and carries a retail price of $350.

Mezco Toys will usher out a number of Universal Monster licensed products throughout the year, with one of the more exciting releases being that of their 9" stylized Frankenstein's Monster action figure with real-cloth coat/shirt.

Diamond Select continues their Universal Monsters MEGO-styled action figure releases with the addition of the Bride of Frankenstein and the Creature from the Black Lagoon. In stores this September.



More collectibles available via SideshowToy.com includes the Frankenstein VFX Head (left) produced by Factory Entertainment. Shipping this December, this piece retails for $450. Sideshow also unveiled plans for collectibles based on the ghouls from Guillermo Del Toro's Don't Be Afraid of the Dark as well as Dren (Splice). Both available in October for $200 SRP.

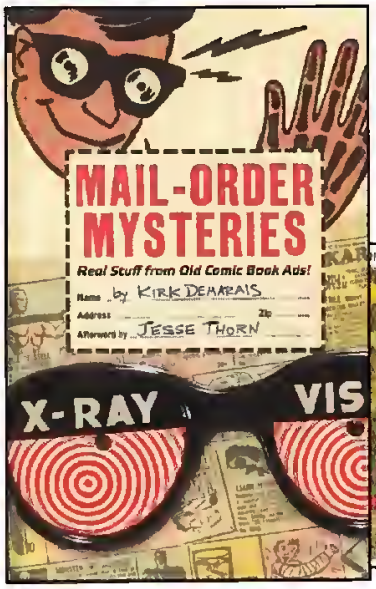
Ghostbusters toys continue to hit stores; the latest addition being this 9" plush Slimer that features sounds direct from the movie! Now in stores for around $20!

Bif Bang Pow! keeps producing Twilight Zone products and we keep buying them! The latest adds include an Invaders diorama (Comic-Con exclusive) and a Henry Bemis bobble-head (in stores this July).



Fun Fact: Dynamic Forces will be releasing pop-culture themed toasters this fall – including logo-branded machines for *Gremlins*, *Friday the 13th*, and *A Nightmare on Elm Street*.

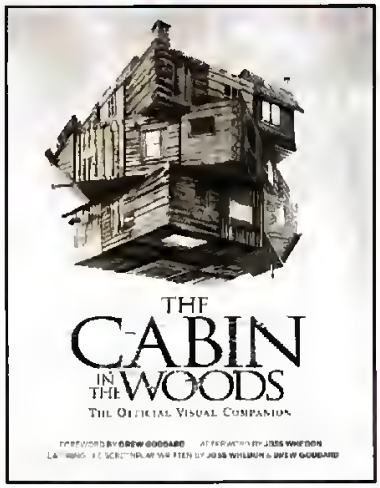
BOOKS





We have a couple noteworthy books to recommend this issue, including the ***Mail-Order Mysteries: Real Stuff from Old Comic Book Ads!*** by Kirk Demarais. This is a great guide to all those classic mail-in offers. Broken up into chapters (including one on horror-themed mail-aways) this full-color hardcover book has everything you want to know about this lost form of novelty sale and promotion. A special note of interest: this book features a chapter on the latex masks from Topstone which introduced the world to the now-iconic Shock Monster! Available on Amazon.com for around $14 (X-ray specs not included).

Next up, we have ***The Cabin in the Woods: The Official Visual Companion*** which was released in conjunction with the film. Available on Amazon.com for approximately $12, this book includes the film's script as well as tons of color photographs from the production – including some amazing looks at the monsters featured throughout the film as well as backstory for many of these inventive homages and creations. A must-have for any fan of the film! You can also pick up the paperback novelization of the movie for around $8.



COMIC BOOKS

After a short lull, we pick up where we left off in comic news as regular ongoing comics such as *Army of Darkness*, *Dark Shadows*, *Ghostbusters*, *Godzilla*, and *Hellraiser* continue to dominate comics within the horror world. A couple noteworthy new titles to look out for include IDW's latest take on *The Crow*, *Road Rage: Duel* (based on the 1971 Spielberg film) as well as their *Frankenstein Alive, Alive!* comic – written by Steve Niles with art by Bernie Wrightson. This marks Wrightson's return to the Frankenstein tale he started way back in 1984! Definitely a must-buy!



Infestation: IDW launched a crossover event called Infestation 2 wherein creatures from H.P. Lovecraft have "infested" various titles such as *Transformers*, *G.I. Joe*, *30 Days of Night* and *Teenage Mutant Ninja Turtles*.

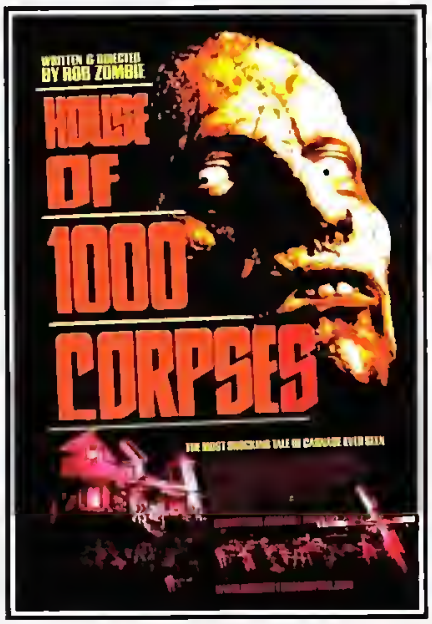
House of 1000 Corpses

THE DEVIL'S REJECTS REMEMBERED: A HORRORHOUND RETROSPECTIVE

by Eric Newell

The history of Rob Zombie's *House of 1000 Corpses* is almost as long and sordid as that of the Firefly family itself. Born of a chaotic mind raised on horror matinees and shock rock, the film survived a torturous postproduction saga and went on to become the opening salvo in a renewed box-office offensive by the horror genre in the early "aughts." It also kicked off another war, one waged against the puritanical hypocrites running the MPAA, who for a decade and a half had done their best to make sure Americans weren't allowed to see any visible violence in their local cinemas. Finally, it catapulted its creator into the ranks of the so-called "Splat Pack," a newly coined term for the group of young, brash filmmakers bringing the splatter-house values of the early 1980s back to the genre that had been so sorely missing them.

There was a renewed ugliness to American culture and foreign policy during that period that allowed "*Corpses*" to succeed and even receive a sequel, *The Devil's Rejects*, Zombie's 2005 ode to '70s exploitation. But before *House of 1000 Corpses* ever saw the light of day, it went through an unusually long and arduous journey.



THE HELLBILLY GOES SOLO

As the lead singer of the legendary heavy-metal band White Zombie from 1985 to 1998, most horror fans were already familiar with Zombie's work even before his film debut. Growing up in the 1960s, Zombie (real name Robert Cummings) was influenced heavily by the original shock rocker, Alice Cooper (the two would later go on to tour together). Before embarking on his film career, Zombie learned the ropes of directing by helming several heavily horror-themed music videos for both his band and his younger brother's group, Powerman 5000. In 1996, he also designed an amazing animated sequence for Mike Judge's *Beavis & Butt-Head Do America*.

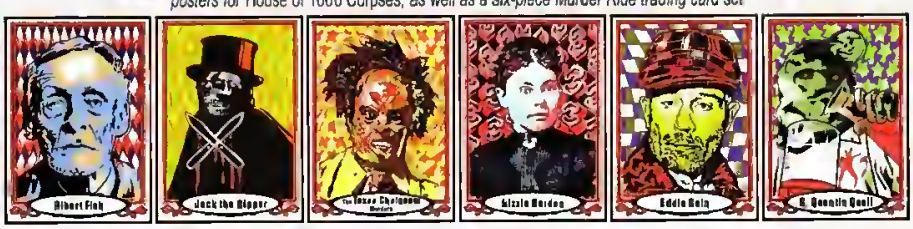
Zombie was then hired to write a proposed sequel to the cult classic *The Crow* (1994), after impressing the Weinsteins with his cover of KC and the Sunshine Band's "I'm Your Boogieman" for the previous installment, *The Crow: Salvation* (1996). Zombie wrote the screenplay – with an eye on directing – although he eventually left the project when preproduction stalled. (His script, titled *The Crow: 2037*, can be found online with a quick Google search.)

When White Zombie split in 1998, Zombie began focusing on his eventual solo debut while still trying to break into the world of filmmaking. That year he was hired to help relaunch Universal Studio's Halloween attractions by designing his own haunted maze inside their theme park. The end result was so successful it helped revitalize annual Halloween offerings at the park, known since as "Halloween Horror Nights." Impressed, their sister company Universal Pictures came calling, working with Zombie to help produce and distribute his feature-film debut.

He already had a story in mind and was eager to get started. The throwback exploitation script allowed him to mix his horror influences, specifically *The Texas Chainsaw Massacre*, with his modern, frenetic sensibility. Despite being a violent story in an era when violence had been all but scrubbed from mainstream horror flicks, Universal agreed to let Zombie direct his own script. On paper, the Universal bigwigs seemed OK with the material, but as time would show, they had no way of anticipating just how far Zombie could – and would – take it.



Rotten Cotton released a set of three artistic posters for House of 1000 Corpses, *as well as a six-piece Murder Ride trading card set*



ENTER THE HOUSE

Zombie wasn't just interested in bucking current genre conventions by bringing visceral gore, violence, and nudity back to mass-market theaters. He had other transgressions in mind, including eschewing digital effects for practical, and hiring almost completely unknown actors to fill out his uniquely twisted cast of characters. He knew already what the Universal execs would eventually learn: by hiring unfamiliar faces, the horror seems all the more real. The only difference? Zombie thought that was a good thing.

At the time, the only two recognizable faces to mainstream viewers were Rainn Wilson (playing author Bill Hudley) and Chris Hardwick (as his writing partner Jerry Goldsmith). Wilson was



Did You Know? While Rob Zombie provided and performed the majority of the songs featured on the *House of 1000 Corpses* soundtrack, his music was not included on *The Devil's Rejects* soundtrack.

probably the lesser known of the two, having enjoyed a decent early career but still years away from his breakout TV role of "Dwight Schrute" in the American remake of *The Office*. Hardwick, meanwhile, had made his name by hosting the '90s dating show *Singled Out* with Jenny McCarthy. The on-screen characters' girlfriends and road-trip mates were played respectively by Jennifer Jostyn and Erin Daniels. Both were fresh faces, working regularly in Hollywood but yet to break through to mainstream success.

You'd be hard-pressed to call cult favorite Sid Haig's face "fresh," but he certainly cuts a figure that's not easy to forget. That's what Zombie was banking on when he chose him over several other actors to portray the unforgettable clown "Captain Spaulding," he of "fried chicken and gas" fame. Spaulding's casting was important, since he opened the film and served as shepherd for our protagonists.

Haig hadn't worked in film since a bit part in 1997's *Jackie Brown*, but had been a mainstay on television in the '60s, '70s and '80s. In the early '90s, Sid left show business, disillusioned and feeling typecast as, in his words, a "stupid heavy." After sitting with the script for a weekend, he decided he was ready to return to the big screen to try and breathe life into Captain Spaulding.

His on-screen partner in crime, or at least the man who reveals himself to be in the final moments of the film, was to be portrayed by little-known actor, Bill Moseley. Moseley was a Hollywood journeyman – best known to horror fans as "Chop Top" in Tobe Hooper's *The Texas Chainsaw Massacre Part 2* (1986) – who had toiled in B movies and television for nearly 20 years before landing the iconic role of "Otis B. Driftwood," the most terrifying and enigmatic figure of the Firefly brood. Zombie no doubt saw a fire in Bill's eyes that he was about to introduce to a much wider audience.

The family was rounded out by an eclectic group of actors, including veteran Karen Black (*Trilogy of Terror*) as Mother Firefly, aging character actor Dennis Fimple (who tragically passed away before the film was released as "Grampa Hugo"), the "world's tallest actor" Matthew McGrory as "Tiny," and former pro-wrestler Robert Allen Mukes as "Rufus." Last but not least, in a rare case of nepotism that actually works, Zombie's long-time girlfriend Sheri Moon joined the cast as "Baby," the hypersexual and psychotically violent youngest member of the family. As had been the case with many of his previous music videos, Moon's dangerous sex appeal would be front and center in Zombie's directorial debut.

Lensed in 2000 on the "Chicken Ranch" backlot at Universal Studios, things were fast and loose on set. Details of the family's backstory and the film's plot were constantly being rewritten. When there was downtime during and after principal photography, Zombie gathered cast and crew at his L.A. home to shoot some of the interstitial scenes with an 8mm camera. These scenes can be seen in quick flashes and cuts throughout the running time of *Corpses*. In trying to find his legs as a director, Zombie was throwing everything at the wall to see what would stick, including dozens of references to his favorite movies, music and books. This chaos represents what's right (and some would say wrong) about the finished product.

The plot follows four young protagonists who are traveling cross-country in the 1970s, writing a book about strange and interesting roadside attractions. On their way back home one night, they stop in at a circus-themed gas station run by haggard old clown Captain Spaulding. After entertaining them with the local legend of "Dr. Satan," Spaulding draws them a map to the tree where the serial killer had supposedly been hung decades back, only to have his body disappear the next day.

After an unfortunate series of events, the group ends up at the Firefly family's house with a flat tire and in dire need of assistance. The second act begins with a series of bizarre sequences where we meet the extended Firefly family and watch as our protagonists are forced to sit through a special "All Hallows Eve" dinner celebration. Despite ever-growing signs that something isn't quite right with this family, they stick it out in the hopes that their put-on politeness will eventually get them the help they need to get back on the road.

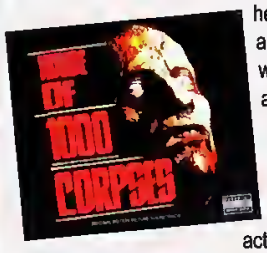
This, of course, was never going to happen. After a disgustingly hilarious stand-up routine by Grandpa Firefly, a confrontation erupts during Baby's mes-



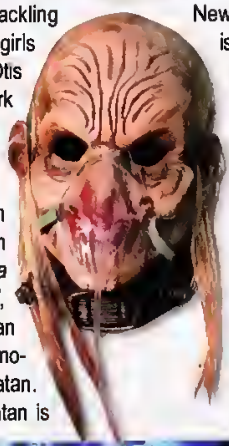
DVD vs. Blu-ray: Various menu videos were shot featuring Captain Spaulding, Otis, and Baby for the *House of 1000 Corpses* DVD release. All of these videos were criminally excised from the film's Blu-ray release.

merizing lip-dub performance of "I Wanna be Loved by You" (a track made famous in 1928 by Helen Kane – the actress who would later be the inspiration for "Betty Boop"). In a frantic scene, the two couples try to flee, only to be beaten unconscious and captured by the Fireflys. As this sequence slowly draws to an end, a sinking feeling emerges that things are not going to be OK when they wake up.

The final act of *House of 1000 Corpses* is an exploitation tour-de-force that has to be seen to be believed. Wilson's character is revealed to have been murdered and turned into a real-life "Fishboy," harkening back to classic sideshow presentations seen earlier in Spaulding's gas station. Hardwick's character is tortured mercilessly by Baby, including a brutal scene where she gleefully attacks his hair (and scalp) with a straight razor, all while cackling her manic giggle. Meanwhile, the two girls are tied up and harassed as Moseley's Otis waxes poetic on the ethics of hard work and being true to one's artistry.

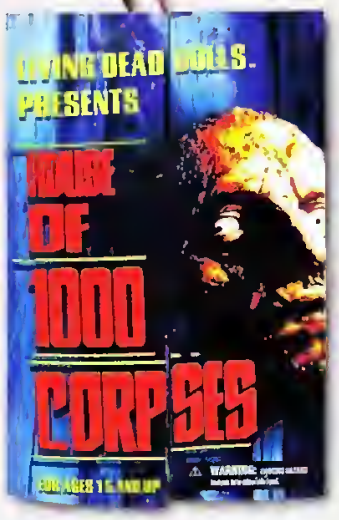


Things come to a head when the father of one of the captured girls, who has been on their trail, shows up with two police officers played by veteran actor Tom Towles (*Henry: Portrait of a Serial Killer*) and recent breakout Walton Goggins (*The Shield, Justified*). The Fireflys unceremoniously murder the trespassers in an intense action sequence, setting in motion the final Halloween ceremony in which the three survivors are offered up as a sacrifice to Dr. Satan. As the finalé comes screeching to its shocking conclusion, Dr. Satan is revealed to be all too real, and any chance our protagonists had of surviving has all but disappeared. For Zombie's first foray into horror, there would be no happy ending.



COLD FEET

Universal execs sat down in February 2001, no doubt in nicely tailored suits, to watch an early unfinished version of *Corpses*. After spending 90 minutes inside Zombie's head, the reaction was swift and decidedly negative. Within a month, the company had released a statement letting the public know they had no intention of releasing this film into the wild. "We made a commitment to Rob to allow him full creative control," Universal Pictures Chairman Stacey Snider wrote. "The resulting film is a significant accomplishment for Rob, yet there is a visceral tone and intensity that we did not imagine from the printed page." The statement continued, "The conceit of Rob's movie, which has no recognizable stars, is that it's not a fantasy. It could be real, and that's what makes it more upsetting ... I was concemed that there was just an uber-celebration of depravity."





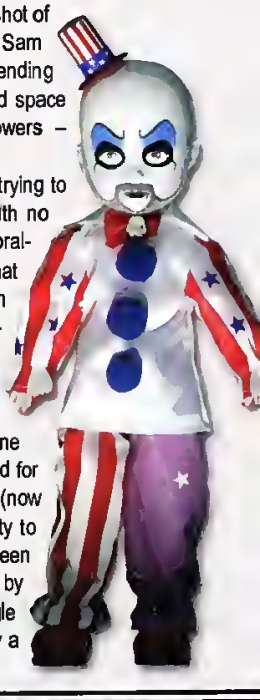
It was a bit of a miscalculation on everyone's part, including Zombie's who, despite shooting two different versions of many scenes in anticipation of being asked to tone down the violence, still ran afoul of Universal's sensibilities. Some scenes had been shot with and without blood, while others were shot using different types of lighting, with blood-red light making some scenes appear more "gruesome." In the final cut, you can see sequences where Zombie actually cuts back and forth between these differently lit shots, adding a disorienting effect to the action.

Zombie learned about Universal's reaction while putting the finishing touches on his solo debut album, *Hellbilly Deluxe*. Understandably devastated (but relieved they didn't intend to dump his film onto DVD), he immediately began talking to the press about the situation. When the news broke in March of 2001, Zombie told MTV News, "Exactly what the adults are disgusted by is what the kids are going to stand up and cheer about. That's basically how it went down. A bunch of the studio execs who saw it for the first time seemed so incredibly repulsed. I thought they were kidding. But, I took that as, 'it works.' .. "



THE ROAD TO NOWHERE

Over the next two years, after Zombie purchased the rights to his film back from Universal, he began shopping it around to other studios. In the meantime, the attacks on 9/11 had their own impact on the box office. For over a year after the tragic events, studios temporarily froze when it came to projects featuring extreme violence. Thinking the public couldn't handle it on top of what they had already gone through, borderline projects were shelved temporarily or altered during postproduction. (A couple famous nonhorror examples of this include the digital removal of a shot of the World Trade Center from Sam Raimi's *Spider-Man* as well as the ending of *Men in Black II* – which involved space ships housed within the Twin Towers – being reshot.)

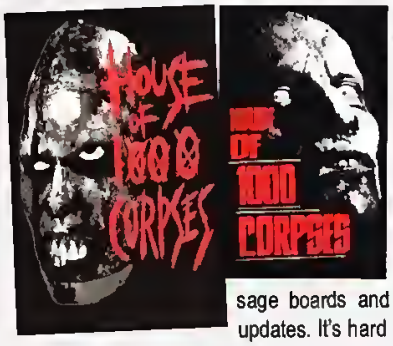


This put Zombie in a tough spot; trying to sell a dark, violent, twisted film with no happy ending or readily apparent morality. The prevailing wisdom was that people wanted to feel good, and with the exception of a small sliver of society (probably reading this magazine), *House of 1000 Corpses* wasn't going to make anyone feel good.

While he toiled away, members of a burgeoning new form of media were also doing their part. The online horror world was just beginning to come into its own and for Web sites like Bloody Disgusting and Creature Comer (now called Dread Central), *Corpses* provided an opportunity to rally their readers behind a cause. A film that may have been lost forever in the past was now being championed by legions of online horror fans who had never seen a single frame of it. They didn't have to; knowing it was made by a



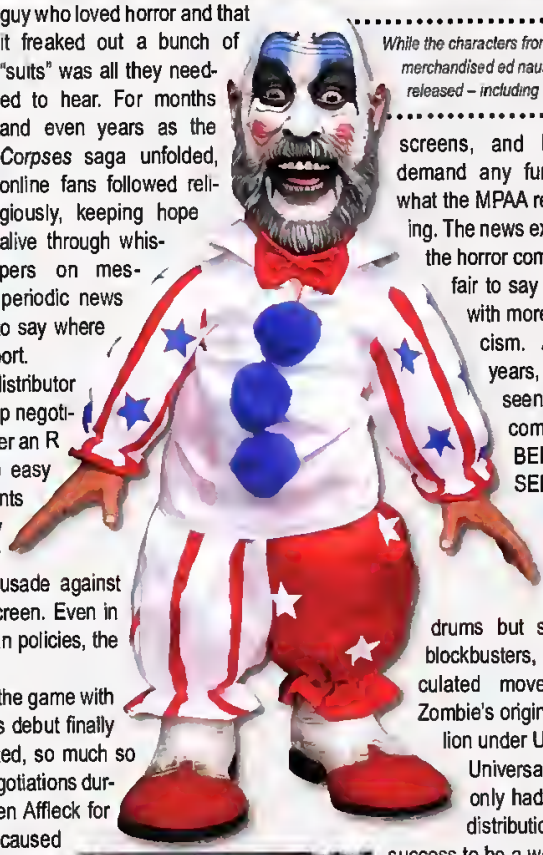
Did You Know? The characters of Otis B. Driftwood, Captain Spaulding, Rufus T. Firefly, etc. are all based on characters from the various Marx Bros. films.



guy who loved horror and that it freaked out a bunch of "suits" was all they needed to hear. For months and even years as the *Corpses* saga unfolded, online fans followed religiously, keeping hope alive through whispers on message boards and periodic news updates. It's hard to say where the film would have landed without this support.

Zombie's first attempt at finding a new distributor took him to MGM, where he engaged in deep negotiations and painful edits in an attempt to garner an R rating. In 2002, however, this was still no easy task. Since the late 1980s, when parents groups began to protest against what they saw as the corrupting influence of the horror genre on children, the MPAA had led a crusade against anything resembling visceral violence on screen. Even in 2002, after more than a decade of Draconian policies, the MPAA was showing no signs of letting up.

At the time Zombie decided that playing the game with MGM and the MPAA was worth it to see his debut finally reach theaters. He seemed downright excited, so much so that he prematurely leaked info about the negotiations during an interview he was conducting with Ben Affleck for the MTV show *Movie House*. The news caused such a stir that MGM, perhaps realizing how controversial the project actually was, got cold feet and backed out of the deal. (It may not have helped that Zombie joked during the interview that MGM "must not have any morals.") Horror fans, meanwhile, continued to wait.



While the characters from both House of 1000 Corpses *and* The Devil's Rejects *have been merchandised ed nausaum, there ere still a few items which were teased, but were never released – including e Captain Spaulding mini-bust and a plush doll (left) from NECA*

screens, and had no plans to demand any further edits beyond what the MPAA required for an R rating. The news excited and energized the horror community, although it's fair to say that it was also met with more than a bit of skepticism. After almost three years, many fans could be seen shouting in online comments, "I'LL BELIEVE IT WHEN I SEE IT!"



See it they did, eventually, on April 11th, 2003. Landing just after the winter doldrums but safely before the summer blockbusters, *Corpses*' release was a calculated move on Lions Gate's behalf. Zombie's original budget had ballooned to $7 million under Universal, but once he had purchased the rights back, Universal had to eat that cost. Lions Gate, on the other hand, only had to absorb the cost of the rights plus promotion and distribution, meaning *Corpses* would not have to be a mega-success to be a worthwhile investment. Moreover, by coming out of the gate with such a dark-horse pick, it stood to make a name for the young company as a true maverick in the industry.

House of 1000 Corpses opened that April weekend on 595 screens, raking in $3.5 million with the knowing tagline, "True Horror is Back!" By the time the film rolled out in international markets, it had made over $16 million. Zombie's creation was finally released into the wild, freeing his mind to move onto bigger and better projects, Lions Gate made their nut and proved audiences could stomach visceral horror, and fans were finally able to see the finished product Not a bad outcome all around.

The finished film is a truly bizarre and confounding concoction. By turns laugh-out-loud hilarious and gruesomely disgusting, with MTV-inspired editing style juxtaposed with its creator's love of

VICTORY AT LAST

After years of searching, Zombie finally struck gold in the form of a young, mid-level production company called Lions Gate. Before the days of *Saw* and their more recent *Hunger Games* success, Lions Gate was an almost unknown quantity in Hollywood. What Zombie did know is that they could put the film on a respectable number of















Fun Fact: When Denise is lowered in Dr. Satan's lair, a tape player is also sent down playing a slowed-down version of Aleister Crowley's poem "The Poet," read by himself (found on the CD titled *The Great Beast Speaks*).





***HorrorHound*: You had been away from acting for a while when Rob Zombie came calling about *House of 1000 Corpses*. Were you hesitant to jump back in?**

Sid Haig: Well, my agent called me and said, "Go to this building and sign a letter of nondisclosure. Take the script home and read it. If you like it, the part's yours." I took the script home, read it, and said, "I could have so much fun with this. Yea, let's go."

***HH*: While the film was stuck in limbo, was there ever a time when you didn't think it would get released?**

SH: Never. Rob and I would talk all the time, and I just kept saying, "The film will get out, don't worry about it. You did a great job, it will happen. Just keep moving forward, man." And eventually it happened.

***HH*: Next year is the 10th anniversary of *House of 1000 Corpses* – how do you feel about the legacy of the two films looking back?**

SH: Obviously they have legs, because people still watch them. I'm really happy that's happened. The same thing has happened with *Spider Baby*. That film gets a whole new fanbase every five years. Just recently, the Academy of Motion Picture Arts & Sciences decided to do a full restoration of that film.

***HH*: You've done a lot of horror conventions, but do you get recognized outside of that?**

SH: Yea, every day. People just gravitated to [Spaulding] for some reason. Well, I know the reason – that guy's crazy [laughs].

***HH*: Any thoughts on Karen Black opting not to return for *The Devil's Rejects*?**

SH: Hey, everybody does things for their own reasons. I don't know what her reasoning was, but that's the way it goes. I think Leslie Easterbrook did a great job, and comparing the two is like talking about oranges and apples, two totally different performances by two totally amazing women.

***HH*: Do you have a favorite of the two films?**

SH: I prefer *The Devil's Rejects*, only because I think the characters are more fully developed.

***HH*: What are your thoughts on Captain Spaulding being a big part of your legacy as an actor?**

SH: After 50 years of doing this, what you realize is, what you ultimately want at the end is a little respect. You try to do something that people are going to honor. Any time you can be remembered, it's a good thing.





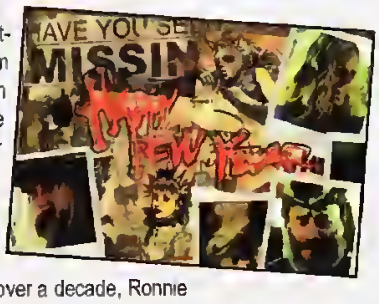
classic horror, the result is a Technicolor fever dream like no other. It's all topped off with a rollicking soundtrack produced almost entirely by Zombie, ensuring his personal touch on every aspect of the production. While some fans may dismiss the film as being half-baked or lacking direction, its chaotic nature is perhaps its strongest asset. It's safe to say, love it or hate it, audiences had never seen anything quite like this.



Younger horror fans may find it hard to contextualize the significance of the film's release and its success. For those who had been following its production process since the late '90s, finally seeing Zombie's vision on screen was a momentous occasion for the horror genre. There were reports of many packed, late-night crowds on opening weekend erupting in applause as the end credits rolled, the "normals" in the crowd no doubt reeling from what they had just seen. It may not have been perfect, but just the fact that you were there watching it was a big deal.

THE CRIMSON TIDE

The year 2003 proved to be a watershed year for the horror genre. Striking a vivid image, Cleveland's *Scene Magazine* called it "[The] Year That Trembled," going on to say it was a year that movies "made us shake with sadness and fear." And Rob Zombie's *House of 1000 Corpses* was the first shiver down the spine of the American movie audience.



That same year another young filmmaker, Eli Roth, started the real tremors with his disgusting, campy indie film *Cabin Fever*. Produced for a paltry $1.5 million (Roth famously spent his parent's retirement money to finish the picture), *Cabin Fever* went into wide release in September 2003 and astonished everyone by taking in $30 million worldwide. A few other films notable for their dark tones and gratuitous violence included Platinum Dunes' remake of *The Texas Chainsaw Massacre*, *Wrong Turn*, *Jeepers Creepers 2*, and, after being stuck in development hell for over a decade, Ronnie Yu's blood-soaked denouement for two horror icons, *Freddy vs. Jason*. If the horror revival of 2003 could see that film finally come to fruition, and slaughter the box office in the process, anything was possible.



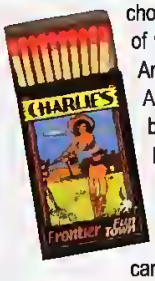
With young filmmakers emboldened by Zombie's brazenness, and the bloodsuckers in Hollywood suddenly foaming at the chance to get into the horror game, the next six years saw violence wash over theaters like never before. A new generation of filmmakers, inspired by the practical effects of the 1980s and bolstered by the addition of new CGI technology, went about inventing endless new ways to create on-screen carnage.

Intentionally or not, these films were also helping a tortured nation exorcise its demons. At the time, the psy-





Quotable Quote: "It's all true. The bogeyman is real and you found him." ~ Bill Moseley (*House of 1000 Corpses*)



chological and international repercussions of 9/11 were only just beginning to be felt. America was embroiled in a messy war in Afghanistan, while its government was beating the drum to start another front in Iraq. It's fitting then that in the same way genre historians credit the war in Vietnam and domestic civil unrest with the rise of the '70s terror films, so too can similar assertions be made about the rise of horror in 2003.

Meanwhile, whether it reflected a true change of opinion or they simply gave up trying, the MPAA suddenly went AWOL, allowing more depraved acts to fall under the guise of an R rating than ever before. Although it arguably ended up moving too far in the other direction, with the focus on violence in many films coming at the expense of gripping narrative and deeper meaning (and launching the much abhorred torture porn subgenre), it was a necessary undulation for the horror genre to correct itself after 15 years of oppression.



For anyone thinking *House of 1000 Corpses* was a mere aberration, that question had now been put to rest. Horror was back and Zombie, along with his newly dubbed fellow "Splat Packers" (Roth, James Gunn, James Wan, Neil Marshall, and Alexandre Aja, among many others) were horror's new golden boys.

MERCHANDISING THE R RATING

While it could be easily overlooked, one thing that Zombie's modest hit shockingly provided was an opportunity for true horror fans to purchase merchandise based on a modern R-rated film. In an industry that demands big-budget projects – hit films and television projects to connect with – *House of 1000 Corpses* (with a fraction of the box-office credentials) became one of the most merchandised horror films since the halcyon days of Freddy and Jason. How could this happen?

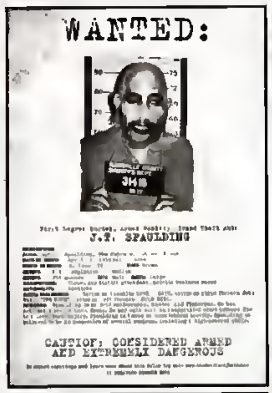


Zombie had already become toy friendly, his onstage persona having inspired action figures and toys by various companies (such as McFarlane Toys and Art Asylum). Toy maker SEG (Stevenson Entertainment Group), whom had already successfully generated music toys for Metallica, Pink Floyd, and AFI, jumped at the chance to work on Zombie's first feature film based on the prerelease buzz alone. The first wave of figures was released in conjunction with a series of latex masks (produced by Bump in the Night Studios), T-shirts and posters (by Rotten Cotton). Thanks to a newfound interest and growth in horror conventions (in which Bill Moseley and Sid Haig were among the biggest celebrity stars), fans ate up the chance to have their fancy new toys signed by the actors they were based upon. Eventually, the *Corpses* toy license (as well as its sequel *The Devil's Rejects*) was granted to NECA, the top horror-toy manufacturer at the time, and the Firefly clan soon found themselves adorned on blankets, as bobble heads and other mainstream novelties. The rest is history!

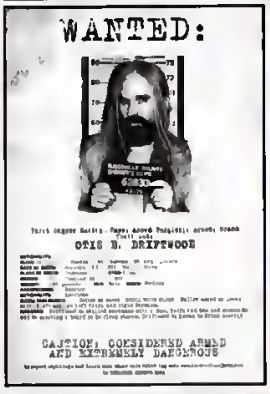
THE DEVIL'S REJECTS RETURN

If Zombie was anxious to move on to new creative territory after all of the drama of making *House of 1000 Corpses*, Lions Gate had different ideas. Sensing the tide was turning in the favor of filmmakers like Zombie, they made a ballsy decision to immediately throw money at him to make a follow-up. Not one to look a gift horse in the mouth, Zombie set out to sequelize his cult sensation. He seemed to have another goal in mind as well – crafting an answer to the vocal critics and fans who felt that *Corpses* didn't live up to the hype – and prove that he knew how to direct a great movie.

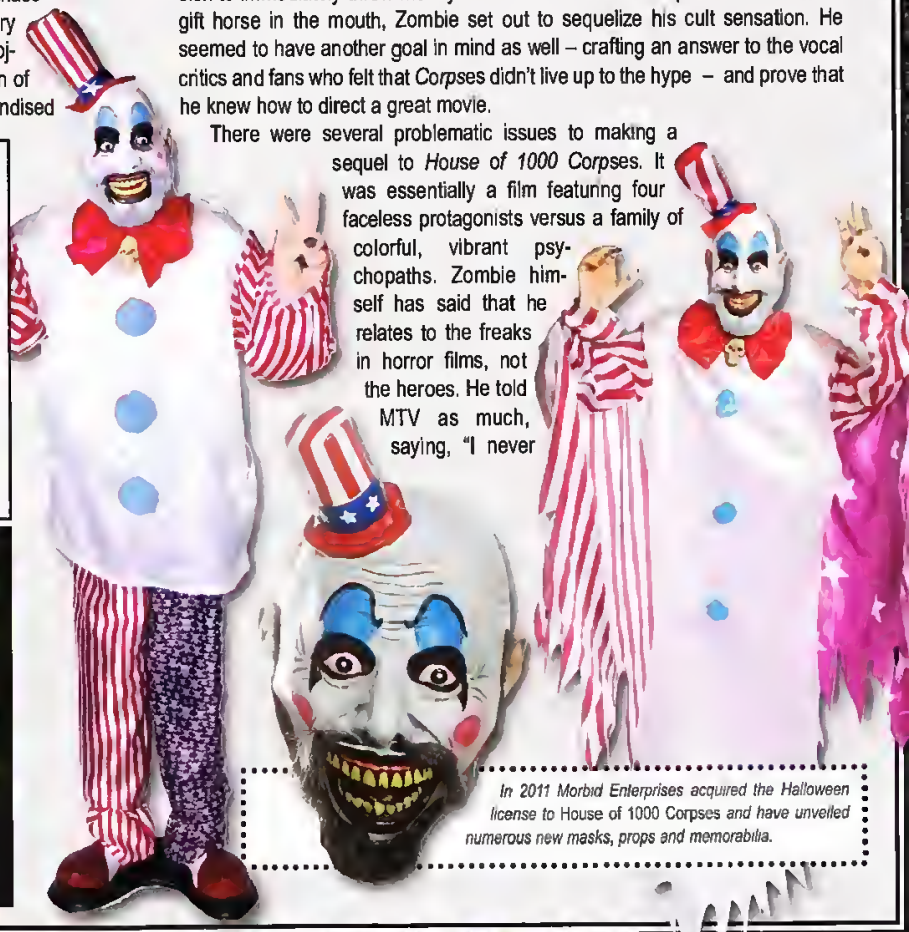
There were several problematic issues to making a sequel to *House of 1000 Corpses*. It was essentially a film featuring four faceless protagonists versus a family of colorful, vibrant psychopaths. Zombie himself has said that he relates to the freaks in horror films, not the heroes. He told MTV as much, saying, "I never











In 2011 Morbid Enterprises acquired the Halloween license to House of 1000 Corpses *and have unveiled numerous new masks, props and memorabilia.*

Awards: The Devil's Rejects won the Most Vile Villain(s) award for the Firefly family, as well as Best Horror Movie at the 2006 Scream Awards.



really find [horror movies] scary. From an early age, I just identified with them."

Whether it was his intention or not, the iconic villains he had created had gone on to become something of pop-culture heroes since the release of *Corpses*. This brought up issues of tone and direction when trying to write a follow-up.





Zombie reconciled these issues by doing what he felt was the obvious move, making the Fireflys the focus of the film. In addition to the cult actors already returning, Zombie brought in a whole new group of veteran faces, including Ken Foree (*Dawn of the Dead*), William Forsythe (*Dick Tracy*), Danny Trejo (*Machete*), former pro-wrestler Diamond Dallas Page, comedian Brian Posehn and many others. Karen Black did not return for the sequel after reportedly asking for more money. Instead of fretting over it, Zombie hired veteran actress Leslie Easterbrook (*Police Academy*) instead, who seemed to fit right into the role with relative ease.

When Zombie began doing the rounds to promote *The Devil's Rejects*, he made sure to point out at every turn that this would NOT be a rehash of *Corpses* (or "*H01KC*," as it was becoming known as in the online movie forum world), going so far as saying that "*Rejects*" was only a sequel in the loosest sense possible.

The feeling of *Rejects*' otherness from *Corpses* is evident almost immediately. Gone is the neon, stylized, Willy Wonka-esque world, replaced instead by shades of brown and gray more closely associated with westerns. The overall look is darker and grittier, and with a few exceptions we rarely see the fast-cut montages of the previous film.







Right off the bat we also realize that certain loose ends from *House of 1000 Corpses*' plot will not be addressed. Due to concerns about the more supernatural aspects of the Dr. Satan reveal, the character is entirely ignored on-screen this time around. A scene showcasing Dr. Satan (post-arrest) attacking a nurse (played by Rosario Dawson) was indeed shot, but unused citing that the character did not fit well with the new uber-realistic feeling of the movie. Instead, we see the simple story of Baby, Otis, Spaulding, and Mother Firefly on the run from the long arm of the law. The new Sherriff Wydell, played by the indomitable Forsythe, is hell-bent on avenging his brother's death, in addition to bringing justice to the families affected by the hundreds of other murders the Fireflys have committed over the years.

After an intense firefight, Otis, Baby, and Spaulding hit the road to try and find refuge from their pursuers. Along the way, they torture a few unsuspecting motorists, and shack up with a pimp named Charlie Altamount (Foree). Meanwhile, Mama Firefly has been captured by Wydell, who violently interrogates her for information on the whereabouts of the rest of her family.

Although this is a film undeniably about the tight-knit Firefly clan, Forsythe's Sherriff Wydell steals the show on more than one occasion. The actor's intense on-screen presence lends an authenticity to the grief-stricken and violence-prone Sherriff, and strikes almost as much fear into the audience as Moseley's Otis B. Driftwood, another repeated











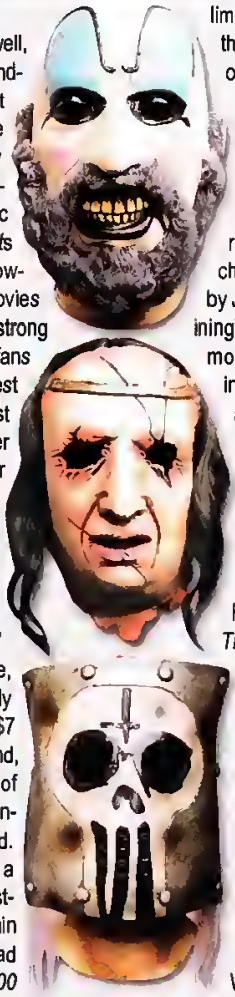




Did You Know? The musical soundtrack for *The Devil's Rejects* was produced by Tyler Bates, whose brilliant compilation work can be seen in such films as *Dawn of the Dead* (2003), *Watchmen*, *Slither*, and *Halloween* (2007).

scene-stealer in *Rejects*.

Zombie does his part as well, showing off an evolved understanding of narrative structure and shot composition. Everything about *The Devil's Rejects* seems infinitely more planned than its predecessor. Although it loses the chaotic energy of the previous film, *Rejects* ends up being a dark, manic throwback to '70s exploitation road movies and westerns, with a surprisingly strong comedic bite. To this day, many fans consider it to be Zombie's finest work. In perhaps the biggest twist of all, noted horror buzzkill Roger Ebert even registered praise for *Rejects*, saying, "If you are a hardened horror movie fan capable of appreciating skill and wit in the service of the deliberately disgusting, *The Devil's Rejects* may exercise a certain strange charm."



Audiences seemed to agree, and when *Rejects* opened on July 22nd, 2005, it made its budget of $7 million back in its opening weekend, going on to a worldwide gross of over $18 million. This made it a win-win proposition for all involved. Horror fans got a great sequel to a cult favorite, Lions Gate's investment in "real horror" had once again proved sound, and Zombie had buried the demons of *House of 1000 Corpses* forever ... both on celluloid, and in his personal life.

One gets the sense, watching the Fireflys ride triumphantly to their deaths while "Freebird" plays in the background, that Zombie is doing more than just wrapping up his film. This closing scene seems just as much to be a love letter to the characters themselves, the actors who played them, and a certain period in Zombie's life.

It certainly marked the end of the first act of his directing career. No longer a novice learning the ropes and doing what could be done with a limited budget, he had officially entered the ring with the heavyweight directors of horror. It was now time to move on to new material and attempt to prove he deserved to be there. The *Corpses/Rejects* tandem allowed Zombie to further his on-screen horrors when he was asked to relaunch the *Halloween* film franchise in 2007. Originally made famous by John Carpenter in 1978, the "reimagining" was one of the film series' biggest money makers and resulted in a sequel in 2009. These *Halloween* features also carried with them an abundance of backlash (many fans of the original Carpenter classic did not appreciate this harsher version of the characters and storyline, excessive language, and grounding background for Michael Myers). Following his animated 2009 effort, *The Haunted World of El Superbeasto*, Zombie is currently working on his next feature film, *The Lords of Salem*, an original story that many fans are expecting to remind audiences of the fantastic Firefly family's antics introduced to us nearly 10 years ago.

Whether or not Rob Zombie is an accomplished director – after four highly publicized projects – is certainly up for debate. What's not, however, is the lasting impact that *House of 1000 Corpses* and its follow-up, *The Devil's Rejects*, have had on the horror genre.

Especially considering how close we came to never seeing either one. ...

**You can hear more of Eric's thoughts on the genre by listening to his podcast at BloodyGoodHorror.com*





A Zombie Timeline:

Named after the 1932 Bela Lugosi horror film, the band White Zombie was formed by Rob Zombie in 1985 and self-released their first EP, *Gods on Voodoo Moon*, in that same year. The band continued to grow and release minor recordings over the years, including *Soul-Crusher* in 1987 – their first album to feature sound clips from movies within the songs. This became a trademark of White Zombie, with the majority of these sound bits culled from classic horror titles. More albums were released throughout the 1980s, including *Make Them Die Slowly* and *God of Thunder* – as the band pushed further into the merger of horror and metal, while integrating aspects of punk and techno.



In 1992, White Zombie's first major-label release *La Sexorcisto: Devil Music, Vol. 1* positioned the band into the mainstream where they gained a rather large fanbase. Their celebrity was concrete when a clip of their song "Thunder Kiss '65" aired on *Beavis and Butt-head*. The deranged teenage cartoon buddies rarely enjoyed any music video featured on their show, but the unknown White Zombie was a massive hit for the duo, causing like-minded viewers to seek out the band. In 1995, *Astro Creep: 2000* was released with arguably White Zombie's biggest hit – "More Human than Human." Just a few years later, however, White Zombie disbanded and Rob went solo.

During Rob's solo career he started to embrace the crossover possibilities of his music, lending tracks to as many movies as possible, licensing his likeness for toys, and even becoming a character on the popular video game "Twisted Metal." Once *House of 1000 Corpses* hit theaters – his film career took off.

Soon after the release of *The Devil's Rejects* in 2005, Rob signed a multi-picture deal with the Weinstein Company and was attached to direct a remake of the 1978 classic *Halloween*. The film was a box-office hit, while it did not exactly win over audiences who considered the John Carpenter original to be untouchable. The film was met with a sequel in 2009 and took the characters established in the original in a whole new direction, with Laurie Strode trying to cope with the newly discovered fact that she was the killer's (Michael Myers) sister. The film was not as successful as the original film, and the reviews were worse. Even still, Rob has continued to make his mark in cinema with an animated film called *The Haunted World of El Superbeasto* released in 2009 and two film projects in the works – the much hyped *Tyrannosaurus Rex* (about a group of hellacious bikers; based on the Zombie/Steve Niles comic book *Nailz*) and *Lords of Salem* (currently in production). In "*Salem*" a local DJ plays a cursed record, unwittingly unleashing a coven of 300-year-old witches who were secretly imprisoned and tortured during the Salem Witch Trials. The film is set to star Sheri Moon, Richard Lynch, Meg Foster, Lisa Marie and Barbara Crampton. ~ **NH**



**Check out the following page for a special center-spread pull-out poster celebrating Rob Zombie's Halloween.*

Quotable Quote: "Consider me fuckin' Willy fuckin' Wonka! This is my fucking chocolate factory! You got it? My factory!" ~ Bill Moseley (*The Devil's Rejects*)




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THOMAS
MCELMER
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A HISTORY OF METAL IN HORROR

by Aaron Crowell



The year was 1977. I was five years old and at a yard sale with my parents searching for toys. My eyes suddenly locked onto a single item – entranced, I investigated. It was the KISS *Destroyer* album with amazing cover art by Ken Kelly. The cover featured four larger than life, dark and mysterious characters with painted faces and odd outfits – all seeming to leap off the cover right at me, like a comic book complete with all the brilliant artistic flair of a *Famous Monsters of Filmland* magazine cover. I was instantly a fan of KISS without even hearing a single song. Later that year, I was even more thrilled to receive the awesome KISS 12" the Demon (Gene Simmons, my favorite member of the band) Mego action figure. That night, I sat down with my parents to watch reruns of Universal Monster movies on television in my KISS pajamas.

I guess what I am saying is that, for me (and my generation), heavy-metal music and horror films have always been synonymous. In fact, you would be hard-pressed to find a metal fan from any generation who does not love horror. This article is truly dead-icated to all the MetalHounds out there as we trace the conjoined history of metal and horror in true *HorrorHound* fashion.



Heavy metal and horror were first formally introduced to the world in 1970 with the release of Black Sabbath's self-titled debut album. The band, originally performing as Earth, changed their name after some confusion revolving around another band ... also called Earth. While watching people line up to see the 1963 Mario Bava horror anthology, *Black Sabbath* (playing at a revival movie house across from their rehearsal space), bassist Geezer Butler remarked that it was "strange that people spend so much money to see scary movies." Butler and singer Ozzy Osbourne began writing the dark lyrics for the song "Black Sabbath" that night. The band's new name also sparked a new direction, complete with heavier music with an emphasis on horror themes, something new and disturbing to the flower-power, folk-music generation. Sabbath had unknowingly set the new standard for what heavy metal would truly become. (Case in point: "Metal" bands that existed before Sabbath are now largely regarded as "classic rock.") In the '70s, metal music was quickly finding its identity and a generation was spawned thanks to this new "evil" approach to lyrics, imagery and stage show.

Another influential and successful '70s act, Alice Cooper, exhibited a true admiration for horror through its outrageous onstage performances and a lead singer (also named Alice Cooper) assuming the stage persona of a psychopathic killer, wearing tattered women's clothing and makeup. Cooper's stage shows featured everything from live boa constrictors and hacked-up bloody baby dolls to mock executions, and as the band's success grew so too did their frontman's onstage character's villainous side. Accompanying the album *Welcome to My Nightmare* and its subsequent tour, the television special ***The Nightmare***, starring Vincent Price and Alice Cooper, aired in April of 1975 and later received a Grammy Award nomination for Best Long Form Music Video. The year after, a concert film also titled ***Welcome to My Nightmare*** was theatrically released to poor box-office returns, although it did eventually find an audience on home video and remains a cult classic.

Speaking of musical cult classics, no discussion of the history of metal and film would be complete without a nod to ***Phantom of the Paradise*** (1974) and ***The Rocky Horror Picture Show*** (1975). "*Phantom*" plays out like a campy rock 'n' roll *Phantom of the Opera* parody starring Jessica Harper (*Suspiria*), William Finley (*Eaten Alive*), and Paul Williams (who also wrote the soundtrack) as the evil music producer Swan. With classic onstage metal clichés such as androgynous rock star Beef and a band that bears a striking resemblance to KISS, Brian De Palma's feature was well ahead of its time. In fact, the film has long sparked debate as to whether Gene Simmons and Paul Stanley borrowed from it in creating KISS. Truth be told, many musical acts, including those as recent as Marilyn Manson, seem to owe *Phantom* a debt regarding their visual elements. "*Rocky Horror*," by contrast, used a much more tongue-in-cheek approach. Starring Tim Curry (*Legend*), Susan Sarandon (*The Hunger*), and singer/songwriter Meat Loaf, *Rocky Horror* may not have featured straight heavy-metal music, but it no doubt contributed to the connection between horror movies and modern music.



Inspired by Alice Cooper's stage theatrics, the members of



Did You Know? Death Records (as seen in *Phantom of the Paradise*) was originally called Swan Song Records. The name was changed and on-screen art was digitally altered after a lawsuit was introduced by Led Zeppelin.



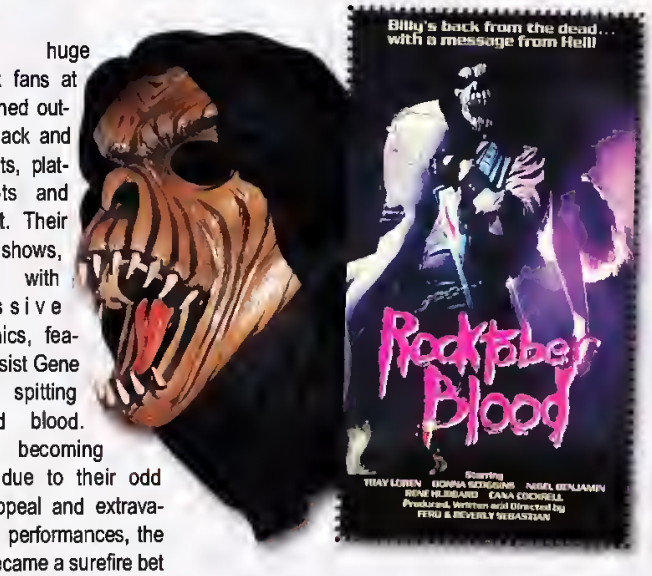
KISS (also huge comic-book fans at heart) donned outrageous black and silver outfits, platform boots and face paint. Their live shows, accented with impressive pyrotechnics, featured bassist Gene Simmons spitting fire and blood. Quickly becoming famous due to their odd visual appeal and extravagant live performances, the group became a surefire bet for merchandise licensing. Comic books (by Marvel Comics), Halloween masks, and trading cards flooded the market. The products sold well and this newfound revenue helped bankroll the band, while inadvertently helping them reach a much younger audience. KISS concerts were becoming a family affair by the late '70s, with Mom and Dad bringing the kids to the shows – all with painted faces. KISS' music might not have featured Sabbath's evil musical insinuations, but their image spoke to monster kids everywhere. In 1978, ***KISS Meets the Phantom of the Park*** debuted on NBC and instantly became one of the highest viewed TV movies of the year. (It was later released theatrically in 1979, after major editing, outside of the US under the title *Attack of the Phantoms*.) To this day, KISS remains the most marketed band in history – even offering a licensed KISS casket for those looking to go out in style.



Slasher Roots:

By the end of the '70s, horror movies had become a thriving business, so it was just a matter of time before a filmmaker exploited heavy metal on celluloid. In 1980, Don Edmunds (*Ilsa: She Wolf of the SS*) directed ***Terror on Tour*** in which the chick-magnet members of the hottest new band (the Clowns) become murder suspects following a string of female homicides at their concerts. Who could the killer be? A band member? A groupie? A fan? While not the greatest film, it does deliver all the camp needed for an early '80s hack and slash popcorn flick. The songs – not heavy metal, though clearly meant to be a KISS rip-off – are performed by the Names, a post-punk band from Brussels.

American filmmakers took another stab at the heavy-metal slasher subgenre in 1984 with ***Rocktober Blood*** – a personal favorite. After a recording-studio session, heavy-metal singer Billy "Eye" Harper goes psycho, committing multiple murders. He is later caught, tried, found guilty and executed for his crimes. Years later, a female singer (who testified against Billy at his murder trial) for the band Rocktober Blood believes the deceased rocker is back from the grave to exact revenge. For this fun example of '80s slasher fare, the soundtrack (which is actually pretty good) was performed by the band Sorcery, who appears onstage at the end of the movie. The most amusing part of *Rocktober Blood* is the fact that the killer wears a store-bought hooded latex Halloween mask as he performs onstage. In fact, the female "Fangface" mask in the film was a Be Something Studio product which can still be found on online auction sites.



Blood Tracks is a 1985 Swedish entry that follows a film crew producing a metal-music video in an abandoned factory dangerously above the snow line. After being stranded by an avalanche, the crew discovers that the murderous cannibal family living in the factory wants to have them for dinner ... literally. Released under the title *Heavy Metal* in both Belgium and Sweden, *Blood Tracks* features music from Swedish glam-metal band Easy Action.



Though not a slasher, ***Monster Dog*** (1984), was the first horror film that not only featured a well-known musical act but also cast the singer as its star. Alice Cooper plays rock god Vince Raven who returns to his hometown to record a new music video. Soon, he is warned of several grisly murders that have occurred in the area ... committed by a werewolf! Shot in Spain, *Monster Dog* was directed by Claudio Fragasso (*Troll 2*) under the pseudonym Clyde Anderson and marked Cooper's first horror feature.



The goofy comedic musical satire ***Hard Rock Zombies*** (1985) – for which the term "ridiculous" is an understatement – features music composed by Paul Sabu (*Vice Squad*), as well as dwarves, werewolves, sex perverts and even Hitler! After being killed by Nazi sex perverts, a band of rockers are called back from the grave to save the remote town of Grand Guignol and maybe the world.

Horror, Metal and Satan:

It was around this time (mid-'80s) that church groups, teachers, and parents were becoming increasingly aware of and frightened by the popularity of heavy-metal music in America. With the belief that Satan must be behind this musical phenomenon, albums were played backwards in search of backmasking (hidden messages) instructing listeners on how to make pacts with the dark one, or even murder their parents. Church groups burned heavy-metal records and the PMRC (Parents Music Resource Center, a politi-

Fun Fact: KISS famously mixed their own blood into the red ink at the printing press during the production of Marvel Comic's KISS magazine-format comic book released in 1977.





cal-advocacy group formed in 1984) launched an all-out assault on metal music. This debate came to a head during hearings of the Senate Commerce Committee on September 19th, 1985. Musicians Frank Zappa and Dee Snider (of Twisted Sister) went to Washington to spar with senators and their wives (Tipper Gore, PMRC founder and wife of Democratic senator Al Gore). The view by the "moral majority" was that without the sinister influence of heavy metal and/or other types of subversive music, every kid in America would be happy and healthy – this despite living in an era that witnessed alarmingly high divorce rates, environmental destruction, Reaganomics and the AIDS scare. In the end, the PMRC did score a victory with the implementation of Parental Advisory Warning Labels in 1990, a tactic that only backfired by making these labeled albums more taboo and desirable for their target audience.



The first real cinematic attempt to take advantage of this controversy was the 1986 film ***Trick or Treat***. The role of Lakeridge High School student and resident metalhead Eddie Weinbauer was played by Marc Price, best known from his recurring stint as "Skippy" on *Family Ties*. Eddie receives word that his favorite performer, singer Sammi Curr, has just passed away in a mysterious hotel fire. Distraught, he visits his friend, a local DJ named "Nuke" (Gene Simmons) who gives Eddie the only known copy of Curr's final unreleased album. Upon listening to the record, the dead rock star begins to communicate with the young loner, instructing him on how to exact revenge on those who have harmed him. Curr eventually escapes from the record, using radio waves and car stereos as a means of travel and unleashing all kinds of hell along the wey. *Trick or Treat* also starred Ozzy Osbourne as Reverend Aaron Gilstrom and music by Fastway. After Blacky Lawless of W.A.S.P and Gene Simmons both turned down the starring role of Sammi Curr, the part went to former *Solid Gold* dancer Tony Fields. Horror fans may be interested in the fact that Tony also appeared as one of the dancers in Michael Jackson's *Thriller*. Sadly, he passed away in 1995. The movie remains the best known of its ilk and Sammi Curr is the poster child for this subgenre. Despite their supporting roles, Osbourne and Simmons' prominently displayed floating heads on the packaging remain the DVD's strongest selling point.





Alongside *Trick or Treat*, 1986 was a banner year for metal-themed horror releases, as our next quartet of titles will show. David DeCoteau (*Puppet Master III: Toulon's Revenge*) directed ***Dreamaniac***, a tale of a heavy-metal musician who, while fooling around with the occult, releases a bloodthirsty succubus. Recently made available for the first time on DVD thanks to Full Moon's Grindhouse Collection, *Dreamaniac* features music from composer Don Great (*Terror on Alcatrez*). Actor Stephen Dorff's screen debut, ***The Gate***, follows two young metal fans who open a portal releasing all forms of demonic creatures from a hole in their back yerd. Boasting some impressive effects work and a believable metalhead in the form of young actor Louis Tripp, this is definitely one of the better films mixing horror with metal. ***Zombie Nightmare*** has music from Motörhead and Jon Mikl Thor who also stars along with Tia Carrere (*Wayne's World*), and Adam West (*Batman*). Regarded as a favorite among many metal fans, *Zombie Nightmare* also found its way to DVD recently thanks to Scorpion Entertainment. The quite silly, yet fun White Sister music video for the song "April" that opens ***Killer Party*** features a drive-in overrun by zombies, but the movie then tapers away from metal themes end becomes instead an *Evil Dead*/slasher hybrid. Amazingly, *Killer Party* began filming in 1978 and was 90 percent complete before being placed on hold due to going over budget – the rest of the film was shot in 1984, whereupon it sat on the shelf for two more years before its limited theatrical run by MGM. (To add insult to injury, it played in a heavily edited state that omitted most of the gore from the original cut.) The picture also underwent a title change from *The April Fools* to *Killer Party*.







Did You Know? On the *Trick or Treat* one-sheet, Sammi Curr is shown with a BC Rich IronBird guitar. After this poster was issued, sales for the guitar nearly tripled, making it one of the most coveted instruments for metal bands.



when distributors feared it might be confused with the 1986 slasher *April Fool's Day*.

I also feel compelled to mention, despite the fact it does not contain any metal music at all, the 1987 Roger Corman-produced ***Slumber Party Massacre II***. Complete with a rockabilly soundtrack, a female band and a dancing Elvis-obsessed killer, the film does offer one metal attribute: the amazing murder weapon – a crazy custom-made bright-red electric guitar with a huge spinning drillbit at the head used to "screw" nearly all the female cast members to death.

Probably one of the most important names in the horror heavy-metal subgenre is director John Fasano, whose first film, ***Rock 'n' Roll Nightmare*** (1987), starred singer Jon Mikl Thor, marking the first time a metal musician acted, scored the soundtrack, and wrote the screenplay for a horror movie. Fasano, who also appeared with Thor in *Zombie Nightmare*, was clearly a metal and horror fan at heart. His second directorial effort, 1988's ***Black Roses***, featured Julie Adams (*Creature from the Black Lagoon*) and several actors from *Zombie Nightmare* – as well as Vincent Pastore (*The Sopranos*). Showcasing metal acts Lizzy Borden, King Kobra, Hallow's Eve, and Tempest, the "Roses" plot centers on a Satanic-themed metal band named Black Roses whose new tour brings them to the sleepy town of Mill Basin. It is soon revealed that they are actually demons from hell who begin to possess the local youth with their music – the PMRC's worst nightmare come true. The titular band's on-screen musical performances (as well as on the soundtrack) were executed by members of King Kobra, with Mark Free on vocals and Carmine Appice on drums.







A few other metal-infused scare films released in 1988 include ***Hard Rock Nightmare***, which follows a rock band (and their groupies) practicing in a cabin in the middle of the woods prior to their upcoming tour – that is, until the killing starts. Is it a forgotten slasher film or a werewolf movie? Speaking of lycanthropes, ***Lone Wolf***

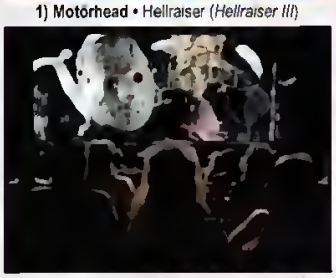
Article continues on page 42 ...

METAL MOVIE VIDEOS

Throughout the 1980s and '90s the movie-inspired music video was common business on MTV, to better help those soundtrack sales and hopefully add emphasis on a new theatrically released title. Here are 10 of *HorrorHound*'s favorite tie-in videos you can discover for yourself on YouTube!



1) Motörhead • Hellraiser (*Hellraiser III*)



2) Alice Cooper • He's Back (The Man Behind the Mask) (*Friday the 13th Part 6*)



3) W.A.S.P. • Scream Until You Like It (*Ghoulies II*)



4) White Zombie • I'm Your Boogie Man (*Crow 2*)



5) Ookken • Dream Warriors (*A Nightmare on Elm Street 3: Dream Warriors*)

6) Laäz Rockit • Leatherface (*Leatherface: Texas Chainsaw Massacre 3*)
7) Fastway • After Midnight (*Trick or Treat*)
8) Megadeth • No More Mr. Nice Guy (*Shocker*)
9) White Sister • April, You're No Fool (*Killer Party*)
10) Vinnie Vincent Invasion • Love Kills (*A Nightmare on Elm Street 4: The Dream Master*)

Fun Fact: You can find songs from glam-metal act White Sister on such horror soundtracks as *Halloween 5* ("Dancin' on Midnight"), *Fright Night* ("Save Me Tonight"), and *Killer Party* ("April, You're No Fool").



Alice Cooper

FROM HELL AND BACK · by Jessica Dwyer

The term legend gets tossed around a lot these days. But I challenge you to find a more truthful use of the word than when it is used to describe Alice Cooper. Having influenced more artists in this special issue of *HorrorHound* than probably any other performer, Alice Cooper (the man and the band) are still going strong after a career that began in the 1960s – and are touring to this day.

Alice Cooper (whose real name is Vincent Furnier) is the grandfather to modern acts such as Marilyn Manson, Gwar, Lordi, and especially Rob Zombie. His act has a schlocky theatrical flair mixed with memorable music – all of it covered in a healthy coating of the macabre and makeup. Alice Cooper opened the gates (some would say to hell) for a new breed of musical acts and concerts. This legacy was cemented in 2011 with his induction into the Rock and Roll Hall of Fame.

A love of classic horror films inspired Cooper to elevate the persona we all know today, although the man behind that persona is just as interesting. His journey was met with highs and lows – all of it fueling his musical creations. Cooper has battled his own demons over the course of his career – a renowned drinker at one point, he even had a group of celebrity friends (John Lennon and a few others) known as the Hollywood Vampires whose only mission was to outdrink one another. This type of indulgent behavior led to his self-admission to a psychiatric hospital for treatment to overcome his addiction to alcohol. It was a struggle, but Cooper prevailed, and now uses his near-death experience due to alcohol abuse to help him council other suffering addicts.



Still a horror fan, Cooper shares one aspect of his life that many attending his concerts can relate to. That's being a Christian. And while that may shock people (his fans and non-fans alike), Cooper seems more than happy to talk about his beliefs with anyone who asks. He is as comfortable in discussing this part of his life as say, wearing a pair of tight leather pants. And that's one of the many things we discussed when I had the opportunity to speak to the man behind the mask (as it were) in preparation of *HorrorHound*'s metal issue.

***HorrorHound*: What started your interest in combining theatrics with music and bringing horror elements into it?**

Alice Cooper: Well, it was out of necessity. I was a very big rock fan. When the Beatles and the Rolling Stones came, I was 15 and I was like, "This is great!" So we started up with the Spiders, and I was being influenced by all those bands. Then, I kind of looked around, and I went, "All of the bands I like are my rock heroes ... where are the rock villains?" There are a ton of Peter Pans, but I don't see a Captain Hook. I don't see a Moriarty instead of Sherlock Holmes. I don't see Jack the Ripper. Well, that's what I was born to do. I don't have the face or the figure or the look of a hero. I look much more like a villain. So, that's what I'd do.

And I love horror movies anyway. I think from a very early time in my life, I saw horror movies as comedies. I thought they were really, really funny. I got the concept that it's a movie, so don't really be scared by it. But at the same time there was a fascination frightened in me that I liked. So why not make that part of rock and roll? The only way you can do that though is to write hit songs to go with it. You can't just do that and just be a scary guy and not have anything to offer musically.

We would spend 10 hours on rehearsals. Nine hours of that would be on the music and one hour would be on the theatrics. Because playing Alice Cooper was easy for me. I mean, you could say *Welcome to My Nightmare* to me was like a script. Whatever these lyrics say that I'm writing, that's going to happen on stage. To me, it was like a necessity that Alice Cooper be the most dangerous band out there.

***HH*: I seem to remember reading years ago that you looked in a mirror and realized that when you got older you were going to look like Peter Cushing – so you sort of had to do this.**

AC: [laughing] Yes, and I embraced that. I loved Christopher Lee and Peter Cushing and Vincent Price and Basil Rathbone. And to me, the villain always got the best lines, and usually was the most interesting part of the movie. I mean, when I saw *Star Wars*, I was more interested in Darth Vader than Luke Skywalker. I guess that I'm just drawn to playing that character, so why not make that character come to life in rock and roll?

Doing a stage show, we couldn't do just Alice Cooper without the lighting and the fog and the props. We just kept doing it and adding to it – and turning it into a theatrical experience that became what we were known for.

***HH*: But you actually had the chops to back it up because you have written and continue to write some of the best lyrics out there.**

AC: Well, to me that was the important thing. We realized that if we were going to be up against Led Zeppelin and the Who and people like that, we better be able to play on the same stage as those guys and be able to play on their level. That's why I said we would spend so much time in rehearsal with the music because we realized that without the music we were a puppet show. And that's not what we wanted to be. We were probably the only band that was as theatrical as we were with 14 Top 40 hits. People really doubted us every time we put out a record. All of a sudden, Bob Dylan, John Lennon, Paul McCartney, and people like that were saying, "I really like that new Alice Cooper album." And that made other people go, "What? Maybe we should listen to them."

***HH*: That leads to my next question, with all of this theatricality and the amount of writing that you have done, have you ever thought of doing a musical on Broadway?**

AC: Well, I think *Welcome to My Nightmare* was a musical. I mean, it really was. If we had taken *Welcome to My Nightmare* in 1976 and put it on Broadway, it would have been a musical. It had all the trappings and all the theatrics, it had all the sets. It had everything that a Broadway musical has, except it was a traveling musical. Even the show now is a musical, every bit as much as *American Idiot* or *Rock of Ages*. I mean, we've been doing that for 35, 40 years, so it comes natural to us.

I think that eventually there will be a musical on Broadway just called *Alice*. And it will be like walking into a funhouse or ... the whole theater should be that. It should be like walking into a haunted house, you know? Like going into Alice's attic.

***HH*: You mentioned being a fan of Vincent Price who you looked up to. You had the opportunity to work with him on *Welcome to My Nightmare* and now you've sort of flipped it by working with Johnny Depp, on *Dark Shadows*, who was a fan of yours. How did it feel to be a part of that project?**

AC: I loved all of Tim Burton's movies. I always call Johnny Depp the new Lon



Did You Know? The song "Angel of Death" by Slayer was featured on the *Gremlins 2* soundtrack. Weird, right?



Cheney because he is the man of a thousand faces. Every movie he does, his face changes. Very rarely do you see Johnny Depp as Johnny Depp. I love the fact that *Dark Shadows* was one of the most unlikely hits in the '70s when it was a soap opera. Vampires weren't "in" then. It wasn't like it is now where vampires are in, what with *True Blood* and everything. It was a very weird thing that housewives who were watching *Guiding Light*, *All My Children*, and *General Hospital* were also watching *Dark Shadows*.

So here you have all those other things that have the stories about the family. The family all of a sudden realizes he's got a twin brother that he never knew he had, and then there's always a girl that comes in and says I'm your daughter, you know the high drama. ... *Dark Shadows* was that, except they were vampires, werewolves and ghosts. It was so absurd but you couldn't wait to see what happened the next day. You'd come home from school and be like, "I have to see what happened in Collinwood this week."

Johnny Depp and Tim Burton would revamp that whole thing and they were the only two who could have. So when they called me up, they said, Barnabas Collins wakes up and it's 1972, and he meets his great, great, great, great, granddaughter who is this horrible little bitch. (Chloe is great in this, really, really good – I really like her. She plays this really sarcastic horrible little girl and she challenges him.) He asks her who he should have at this party and she goes, "You have to have Alice Cooper." That's the year that *School's Out* and *Billion Dollar Babies* came out, so we have to have Alice Cooper at this party.



Johnny Depp looks at the Alice Cooper and says it's the ugliest woman he's ever seen in his life. And one of the lines that we had in the movie but didn't make it in was, he looks at me and goes, "He's one of us." ... He thinks that Alice Cooper is a vampire. He recognizes some kindred spirit there. He looks at this horrible character on stage and goes, "Oh there's more than one of us here."

I loved that he kept referring to me as that Cooper woman. But yeah, Johnny and I got to be great friends. And he's a great guitar player.

***HH*: Yes! t saw the jam session that the two of you had.**

AC: Yeah, he can really play. And I told him if this whole acting thing blows over, he always has a place in the band. He said he'd be the first guy to knock on the door. He'd be great; I'd love to have him.

***HH*: So you've played a lunatic, a vampire, a werewolf, and a minion of the devil. Which character was the most fun to play?**

AC: I would have to say it's always more fun to play the lunatic, because a lunatic doesn't have any boundaries. A vampire has to stay within a certain boundary, can't go out in the sun. A werewolf has to be based on the moon. And all of a sudden, the lunatic is almost like being a little child. You don't have any boundaries. You can be as crazy, you can one second be totally coherent, and then the next be completely out of your mind. And you can say, "Hey, I'm crazy ... I'm allowed to do that." Being a lunatic is much more of a freedom. When I'm doing Dwight Frye in the straightjacket, I mean, Johnny Depp was watching me shoot that and he was going, "Wow ... that was really insane." Well, I said, I'm playing a lunatic ... he said that was like an acting class. When you're playing a lunatic, you can be laughing and smiling one second, and then get really serious and horrified. When you're crazy nothing makes sense.

***HH*: I wanted to talk about one topic that may be a little different from what you are used to discussing in interviews. Lately, you've been very forthcoming about the fact that you are a Christian, which I am as well. It has become very apparent to me over the years that you have to walk a narrow line when discussing this topic with horror fans, or nonhorror fans. When people find this out, you have people who consider themselves Christians who tell you that you can't be a real Christian if you are a horror fan – stuff like that. ...**

AC: Yes. Well, those are the legalists. And honestly, Jesus' biggest enemies were the Pharisees, and who were the Pharisees? They were the legalists. They were the ones who said, "You are in the box and you cannot move from this box," but we happen to know that the Lord loves us where we are. And he doesn't say you have to qualify to be Christian. You come to me; I come to you where you are. And you're a rock star that does this horror stuff. I think God has a sense of humor.

Here was an interesting thing. I went to my pastor when I became a Christian and I was the prodigal son. I grew up in a Christian home and went away as far as I could, and then came back. When I got sober, I started looking around and seeing what I was missing. What I was looking for was my relationship with Christ. I had the cars, I had the house, I had the money, and I had the greatest Christian wife in the world who was not judgmental. t realized that nothing in my show was anti-Christian. Everything in my show was schlock horror which hopefully had a sense of humor to it. There was nothing that was promoting overt sexuality in it, there was nothing Satanic. I went to my pastor and I said, "Maybe I should quit being Alice." And he says to me, "Do you think God makes mistakes?" ... and I said, "I think he's incapable of making mistakes."

And he said, "Look where he put you. You're a Christian now. You weren't just in the gang, you were the leader of the gang, everybody looked to you for this genre and now you're Christian. So what does your lifestyle say, not what your work says but what does your lifestyle say about you?"

I kind of looked at it, that's true., If I went to the most conservative church and I went and said, "I'm in town playing Macbeth," they would all be like, "Wow, that'a great, that's Shakespeare. That's really good." Macbeth is occult murder, incest, everything that ... wow, I don't do any of that stuff, but it would be OK with them if I did Macbeth. Because it'a Shakespeare. I mean, if it were a movie, most Christians wouldn't go see it.

That's just kind of how I look at it. I know where my boundaries are and I know where my heart is. My band mates when I'm on tour – they know that they won't see a *Maxim* magazine on my bunk. It's going to be a Bible. They don't ask me to go out drinking or go to strip clubs or that kind of stuff. It's not because I'm any better than them, but that's just not who I am.

But when I play Alice, t think God wants me to play Alice to the hilt. "I gave you this talent, do something with it. Entertain the audience."

The last thing I do before I go on stage is say a prayer, and that prayer is don't let me offend you tonight. Because think about it ... how can you be a Christian and be a used car salesman? Because you can't sell a used car without lying. How can you be a Christian and be a politician? I used to tell people, if you are looking for satanic activity, don't look in rock and roll, look in politics. Because what is Satan? Satan wants power. Well, rock and rollers aren't into power – we're in it for the music.

***HH*: I have friends who are atheists and agnostics, who are blown away that I don't judge or try to convert them. I do my best to do good things for everyone and be OK with myself, and that's shocking to people who hava a preconceived notion because of bad experiences.**



AC: That'a important. What your lifestyle is speaks loudly to them. When I see people and I say I'm a Christien and they laugh – I say, "Well okay ... I am Alice Cooper and I can scare you to death!"

Did You Know? In 1978, an early French metal band called Shakin' Street (that featured fashion model Fabienne Shine on vocals) released an album titled *Vampire Rock*.

... continued from page 39.

– a title not easy to find on VHS and desperately in need of a DVD release – offers up an aspiring high-school heavy-metal band, a werewolf and plenty of gory kills. ***Hack-O-Lantern*** (aka *Halloween Night*) oozes with gore, full frontal nudity, Satanic themes, and cheesiness, but not so much on the metal-music end, the best part being a dream sequence of D.C. Lacroix's "Devil's Son" video.





Scream Dream closed out the decade in '89 with a story involving a Satanic female rock singer named Michelle Shock (Carol Carr) who is fired from her record label and band and replaced by the new "Queen of Heavy Metal," Jamie Summers (Melissa Moore). Problem is, Michelle turns out to be a vengeful phallus-munching demon that ends up possessing her replacement. Sounds a lot better than it is, with music provided by Rikk-O-Shay.



(At this point, it's probably clear that those of us who grew up hungry for a genuinely impressive heavy-metal-influenced horror movie have remained consistently disappointed. All the above titles fall squarely under the "fun, but never groundbreaking" heading. But we remain hopeful. ...)

Death Metal Emerges!

New to the masses, death metal was emerging from the underground at the end of the decade and with speed and thrash forcing out the last remnants of glam and hair metal, the climate changed for the better. The first film of this new era was ***Ghoul School*** (1990), a fun, gory, schlock-filled B movie currently available from Camp Motion Pictures. Two horror fans must save the local metal band, the Bloodsucking Ghouls, who are practicing in the auditorium, from the real ghouls attacking the school.



Traci Lords, better known for her '80s adult-film career, stars in the fun 1991 horror-metal movie ***Shock 'Em Dead***, one of the subgenre's better overlooked titles. Angel Martin (Stephen Quadros) has fame, fortune, beautiful groupies, and a deal that carries a hefty price. This Faustian tale with music by Robert Decker features guitar great Michael Angelo Batio doubling for Quadros on the axe. (The actor, intriguingly enough, was also the real-life drummer for a metal band named SNOW.)



Midnight Kiss (1993) is a vampire title that features a hair metal vamp . . and little else.

Director Jim Van Bebber's (*Deadbeat at Dawn*) 1994 short ***My Sweet Satan*** loosely recounts the horrific real-life torture and murder of Long Island resident Gary Lawvers by fellow metal fan Ricky Kasso – a case that reignited the debate over Satanic themes in metal music and its effect on the youth of the nation, since all involved were heavy-metal fans.



Death Metal Zombies (1995) was an independent SOV (shot on video) film released in 1995, with music from death-metal bands Deceased, Brutality, Dead World and Anal Cunt. An album by fictitious band Living Corpse contains a song that transforms Brad Masters (Bill DeWild) and his friends into zombies. Can the undead curse be reversed, or are these headbangers doomed to crave flesh for eternity? Pick up the Scream Time DVD release of *Death Metal Zombies* and find out!



Uber-producer Charles Band delivered yet another quirky killer toy flick with 1999's ***Blood Dolls***. An eccentric freak billionaire invents the "blood dolls" to aid in his revenge on those who betrayed him. He also keeps a female metal band caged in a cellar, where they are forced to perform under threat of electric shock. Though the actresses were not all professional musicians, Band supposedly concocted a promotional scheme that the band-in-a-cage would record a soundtrack CD and go on tour following the film's release. The wild idea was never realized, but a cool video for the song "Blood Dolls" is included on the DVD.



The Subgenre Endures:

In 2001, head banging went toe to toe with terrorism in ***Turbulence 3: Heavy Metal***. When a Marilyn Manson wannabe named Slade Craven (John Mann) decides to broadcast a live performance via the Internet while flying on a state-of-the-art airplane filled with fans, all hell breaks loose. Mann, who actually performed the songs "Razor Electric" and "Gun Love," is quite enjoyable; the film also stars genre



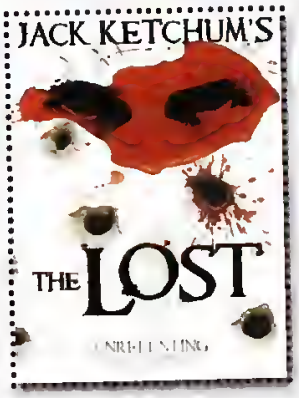


Fun Fact: Singer Blackie Lawless (W.A.S.P.) auditioned for the role of the T-1000 in *Terminator 2* but was too tall for the role.

vets Rutger Hauer (*The Hitcher*), Craig Sheffer (*Nightbreed*), and stuntman Brad Loree (*Halloween: Resurrection*).



The 2002 follow-up to *Interview with the Vampire*, ***Queen of the Damned*** gave the bloodsucker mythos a twist, with Lestat (Stuart Townsend) emerging from the shadows and becoming a rock star. Korn frontman Jonathan Davis wrote and performed all of Lestat's band's music with Richard Gibbs. However, since Davis' contract with Sony BMG stipulated that his vocals could not appear on the soundtrack album, he asked each contributing band's singer (including those from Marilyn Manson, Deftones, Disturbed, and Static X) to lay down Davis-like vocals for their track. The result is one of the best metal soundtracks of all time.



The 2003 short ***Graveyard*** (about two disgruntled, underpaid bookstore clerks turned into zombies by their boss) brought together the talents of producer/director Ed Brisson of Fizz Films and longtime metal musician-turned-actor Jon Mikl Thor who, of course, provided the music.

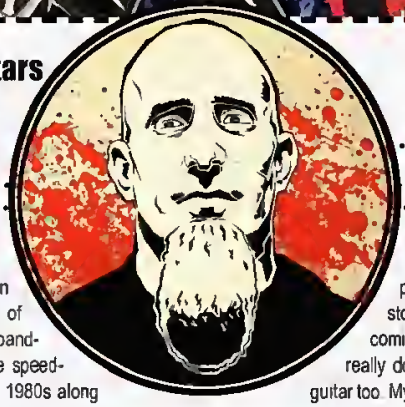
The Lost (2006), based on Jack Ketchum's novel, features music from Australian metal band Blood Duster, while the cult musical horror hybrid ***Repo! The Genetic Opera*** (2008) was created by Terrance Zdunich and showcased the acting/voice talents of Anthony Head, Bill Moseley and Ogre from Skinny Puppy.



Alice Cooper appeared on-screen yet again (alongside Malcolm McDowell, Henry Rollins, Iggy Pop, and Moby) in the 2009 vampire rock 'n' roll film ***Suck***, which while not a metal flick per se, is still much better than expected and does revolve around the ever present proposal within the realm of music and metal: that of selling your soul to the devil.

The most recent film to bring horror and metal together was

Zombies, Guitars and Goatees: Scott Ian



by **Jessica Dwyer**

Scott Ian is one of the most recognizable guitansts in the world – an original member of Anthrax, Ian and his bandmates were part of the speed-metal revolution of the 1980s along with acts like Megadeth and Slayer. Scott Ian's music was no doubt influenced by his love for horror, sci-fi and comics. That love continues to this day, with Anthrax's recent single, "Fight 'em till You Can't," standing as an ode to battling a zombie apocalypse. We recently sat down with Ian to chat about his love of horror and how it has connected itself to metal.

***HorrorHound*: Being a massive KISS fan, did they open the door to the merged worlds of horror and music for you?**

Scott Ian. Pretty much. I was already into horror and comics before I cared about music, really. My parents were always playing music in the house. ... Dylan and the Band, there was always music around. But it wasn't something that I was into like I was with my comics or watching creature features or *Chiller Theatre* on Saturday morning. As a kid I was already into the two, and then with KISS ... I heard "Rock and Roll All Night" on the radio before I even saw what they looked like. I loved the song; it was so cool. So, it became my mission to figure out who did this song. It's crazy because now you can literally just Google [it], but back in 1975 I was 11 years old, and my sources were pretty limited. Basically at some point I was near a record store, and I'd go in with my mom and ask somebody, "Who does this song?"

I finally see what [KISS] look like in a picture and I'm like, "That's what they look like?" It totally threw me. Initially, I thought it was cheesy. I saw the four of them standing there in their costumes and makeup and I was like ... "I don't get it, I don't understand. This looks weird to me. Why are they all dressed up and they play music." I'd never seen anything like that before obviously.

Then in November of '75, I had my allowance money saved up. I had enough money to buy KISS *Alive* for myself – or buy my dad a birthday present. So I bought KISS *Alive* and I gave it to my father, knowing that it would be in the house now and eventually it would become my album. My dad thought it was funny that I bought KISS *Alive* for him. I couldn't wait to put it on – I was hooked. As soon as I had that album in my hand, looking at their pictures, and listening to the record and immersing myself in it, it really did connect all worlds for me at that point. I really understood the connection of comics, horror. You could really do all of that – and play guitar too. My dad had a guitar in the house, so I was already kind of playing on an acoustic guitar and learning basic songs. I immersed myself in KISS for the next three years – 1976 to '78, KISS, comics, and guitar ruled my life.



***HH*: It seemed at this point in time, between KISS and Alice Cooper, horror and metal were really coming together. Were you a Cooper fan at all?**

SI. He was kind of before my time. I was too young. His biggest years, like '73 and even earlier – I knew who he was and I loved "School's Out," but I wasn't aware as a kid. I didn't know that he had a guillotine on stage and he was doing all that stuff.

***HH*: What directors would you say have inspired your work as an artist?**

SI. John Carpenter and David Cronenberg. Cronenberg is not as renowned as Sam Raimi or Romero ... but just overall from where Cronenberg started to where he ended up for me, I just think he's incredible. To me, *Eastern Promises* is no less a horror movie than any [other] horror movie when you think about the subject matter – what's going on in that movie – it's horrible. He just picks other types of horror to show us these days. Obviously Carpenter's made some clunkers over the years, but his greatest films – nobody's ever equaled them.

***HH*: Where do you think the horror genre is at right now? Do you think it's peaking or is it at a lower level than it's been?**

SI. I typically don't go to a lot of horror movies. I'll put it this way, the last horror movie I loved was *the Dawn of the Dead* remake. Oh, and my wife just reminded me that I liked *Drag Me to Hell* as well. Just all these remakes, it's just not something I'm a fan of. The *Dawn of the Deed* is excluded from that because they did a great job with it. All these other remakes, I'm not interested in them at all. I saw the movie already and they are better than the remakes. I just don't need, I don't want any part of it. I'm also not a fan of the horror porn stuff like *Hostel* and *Saw*. I just don't give a shit about those movies. I tried, and I just find them to be really boring.

"Generally the three movies I go to for my favorites are *Dawn of the Dead*, *The Thing* and *Evil Dead 2*. The three of them to me are the holy trinity. You just can't go wrong." ~ Scott Ian





2011's ***After Party Massacre*** which starred Kyle Severn of Incantation who also put together an amazing soundtrack for the gory slice and dice film. The intent of this film was to merge metal and horror specifically for the purpose of bringing fans of both subgenres together.



Horror Metal TV:

Since 2006, metal and horror have also resided together on cable television. Thanks to the success of the Cartoon Network's Adult Swim animated series ***Metalocalypse***, created by Tommy Blacha and Brendon Small, death metal has reached the mainstream. The show follows the epic, over-the-top gore-filled adventures of Dethklok, the world's most successful death-metal band. ***Todd and the Book of Pure Evil,*** currently broadcast on FEARnet, hails from Canada and follows stoners Todd Smith and his one-armed sidekick Curtis, the sexy Jenny, and nerdy Hannah who stumble upon a Necronomicon-looking book that has the power to grant wishes ... with horrific results. After its second season aired, "*Todd*" met an early death-by-cancellation, though



Not Scores ... Soundtracks!

The term "soundtrack," along with the recently coined "soundtrack albums," came into public awareness in the early 1950s. A promotional gimmick created by movie companies to push new films, these recordings carried the advertised "music from the original motion picture soundtrack," later shortened to simply "original motion picture soundtrack." These marketable recordings, produced from a film's music track, usually consist of music from the film, not the composite soundtrack (where the term originated) containing the film's dialogue and sound effects. Not to say that these albums never contain choice pieces of dialogue strategically placed between and sometimes within songs. Often soundtracks contain music "inspired by" but not actually in the movie; the score on the other hand contains music strictly created by the film's composer(s) for the picture (and often released in conjunction with a musical soundtrack). For many music-driven films, this created a second avenue of revenue, and by the 1980s this became standard practice for studios to



Heavy Metal
Featuring music from Black Sabbath, Blue Oyster Cult, Nazareth and Journey



Rocktober Blood
One of the most desirable and elusive soundtracks features the band Sorcery.



Phenomena (aka, Creepers)
Featuring Motorhead, Iron Maiden, Andi Sex Gang and songs by Goblin



Trick or Treat
All nine songs included on this soundtrack were provided by Fastway



Friday the 13th Part VI
This single was released in both 7" and 12" LP form, but was never included on a full S/T



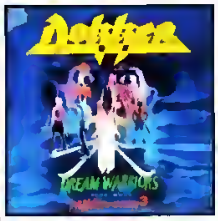
Maximum Overdrive
AC/DC's "Who Made Who" features all the music from this film, so a S/T was not needed



Zombie Nightmare
Thor and the Trilons's first heavy metal soundtrack release features nine tracks from the film



Rock 'n' Roll Nightmare
John Mikl Thor not only provides this soundtrack, but also stars in this metal horror feature



A Nightmare on Elm St 3
Dokken's "Dream Warriors" single also includes "Back For The Attack" and "Pans Is Burning"



Black Roses
This S/T features King Kobra, Tempest, Hallow's Eve, and Lizzy Borden, among others



Return of the Living Dead 2
Features songs from Anthrax, Leatherwolf and Zodiac Mindwarp & the Love Reaction.



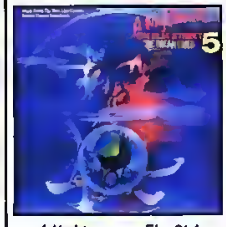
Ghoulies II
This W.A.S.P. single was never issued on a S/T but is available on both 7" and 12" vinyl.



A Nightmare on Elm St 4
This soundtrack features the Vinnie Vincent Invasion – formerly of KISS fame



Shocker
Megadeth covers Alice Cooper's "No More Mr. Nice Guy" for this S/T and rare picture disc single



A Nightmare on Elm St 4
Featuring music from Bruce Dickinson, W.A.S.P., Mammoth and Slave Raider.



Leatherface: TCM III
Featuring Lääz Rockit, Death Angel, Wrath, Sacred Reich, Obsession, MX Machine, etc



Hellraiser III
Featuring Motorhead's "Hellraiser," originally performed by Ozzy Osbourne



Brainscan
This metal/punk album includes White Zombie, Mudhoney, Primus and George Clinton

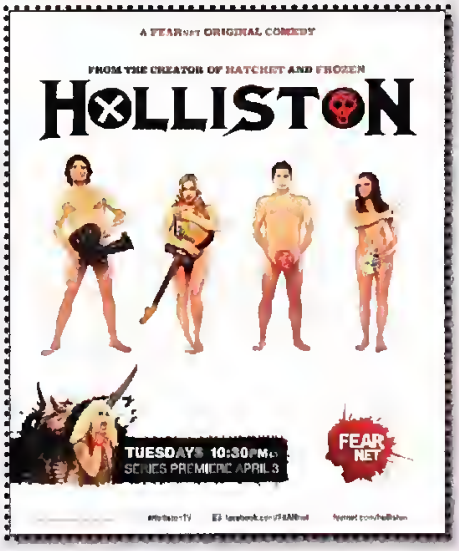


Metal Fact: German band, Assassin, offered up a homage to *A Nightmare on Elm Street* with thier second LP cover for the album titled *Interstellar Experience*.



fans are still petitioning for future episodes. Another recently released homespun show on FEARnet (again) is ***Holliston***. The comedic buddy series follows horror director wannabes (played by *Hatchet* and *Wrong Turn 2* directors Adam Green and Joe Lynch) as they struggle with life, their careers and the opposite sex. The show also stars Twisted Sister's Dee Snider as the duo's boss (who is also a member of a Van Halen tribute band) and Oderus Urungus of GWAR (as Joe's imaginary closet- monster adviser).

With metal's evolution through cinema finally finding its way into more modem-day television-based storytelling, and with such great examples of metal's presence on TV (and with growing popularity and interest thanks to shows like *That Metal Show* and *Metal Evolution* on VH1 Classics), I could not have imagined a better note on which to end this journey.



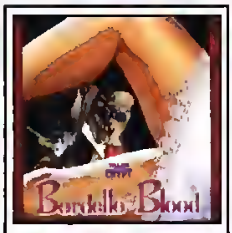
help increase their profit margin on a film project. Movie studios' parent companies began inner-cross-promotion within their venous subsidiaries which led to more rock, pop, end yes – metal bands – becoming more prominent within films just so they could be included in that valueble soundtrack. For example, Sony Corporation owns Columbie Pictures, as well as BMG, and can assure their hottest new musical ect (et BMG) can be paired with their big blockbuster film (via Columbie) that year. In the world of heavy metal, no film genre lends itself more to this theme than horror, as can be seen by this extensive list of metal-horror soundtracks. Just beceuse you didn't care for a film, doesn't mean the soundtrack isn't good (example: ***Blair Witch Project: Book of Shadows***). Soundtracks on vinyl tend to fetch quite e bit of money, with ***Rocktober Blood*** (featuring Sorcery) demanding upwards of $100. We have compiled here a list of some of the best soundtrecks feeturing metel acts from the first merger of horror (***Heavy Metal***) to some of the latest. So start scouring your record shops for these head-benging treats that you may have missed. Not all of the films below are worth watching, but their soundtracks ere definitely worth a listen! ~ **AC / NH**



Traces of Death III
Features killer death metal from Macabre, Brutality, Mortician, Repulsion, Gorefest, etc.



Demon Knight
Features Megadeth, Rollins Band, Biohazard, Sepultra, Machine Head, Pantera, etc.



Bordello of Blood
Features Anthrax, Thin Lizzy, Cinderella, Scorpions, Kerbdog and other non-metal songs too!



I Know What You Did ..
This S/T includes songs by Type O Negative, Korn, L7 and a decent chunk of alt-bands



Strangeland
This S/T is packed with metal, including Soulfly, System of a Down, Snot, Coal Chamber, etc



Bride of Chucky
Features White Zombie, Monster Magnet, Slayer, Static-X, Bruce Dickinson, Powerman 5000, etc



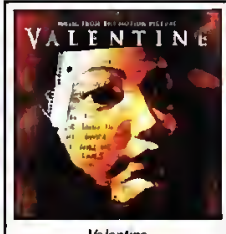
Scream 3
Includes Slipknot, System of a Down, Sevendust, Coal Chamber, Staind, Orgy, etc



Dracula 2000
Features Godhead, Disturbed, Taproot, (hed) pe, Pantera, Tom Araya and Monster Magnet.



Blair Witch 2
Includes Rob Zombie, P.O.D., Marilyn Manson, Tony Iommi, Queens of the Stone Age, etc.



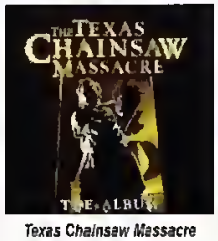
Valentine
Features Static-X, Linkin Park, Rob Zombie, Deftones, Disturbed, Soulfly, etc



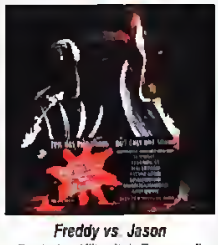
Ghosts of Mars
This score includes music composed by Carpenter, Anthrax, Steve Vai and Buckethead!



Resident Evil
Features Marilyn Manson, Fear Factory, Mudvayne, Rammstein, Adema, Slipknot, etc.



Texas Chainsaw Massacre
"The Album," includes songs from Shadows Fall, Meshuggah, Lamb of God, Sworn Enemy, etc



Freddy vs. Jason
Featuring Killswitch Engage, Il Nino, Spineshank, Devildriver, Mushroomhead, Chimaira, etc.



Masters of Horror
Includes songs by Andrew WK, Rise Against, Serj Tankian, Avenged Sevenfold, etc



House of Wax
Featuring Disturbed, Deftones, Prodigy, My Chemical Romance, Joy Division and more!



The Hills Have Eyes 2
Includes Shadows Fall, Atreyu, As I Lay Dying, Lordi, The Dillinger Escape Plan, etc



Halloween II
Features John Five, Motorhead, Captain Clegg and the Night Creatures, MC5, etc.

Fun Fact: Austrian Death Machine is an Arnold Schwarzenegger (*Predator*) parody metal band performed and created by As I Lay Dying vocalist Tim Lambesis.



METAL MUSICIANS IN HORROR

by Aaron Crowell + Nathan Hanneman



Rob Zombie:
Few musicians have managed to have as much horror-genre impact as rocker Rob Zombie. The solo artist and former front man of White Zombie made a living for years churning out monster-themed metal anthems such as "Dragula" and "Living Dead Girl" before channeling his talents into writing and directing horror films. The result? Two modern horror classics: ***House of 1000 Corpses*** and its follow-up, ***The Devil's Rejects***. Rob also created a faux trailer for *Grindhouse* (***Werewolf Women of the*** SS), a remake of John Carpenter's ***Halloween*** (and follow up; ***Halloween II***), and is currently in the process of filming ***Lords of Salem***.



Lemmy Kilmister:
Lemmy Kilmister, legendary lead singer and bassist for the metal band Motörhead, made his first horror appearance as a taxi driver in Richard Stanley's bizarre 1990 film ***Hardware***. In 1996, Lemmy was "Troma-tized" as he began a string of roles in the famous independent studio's films with his appearance as the narrator in ***Tromeo and Juliet***. Other Troma treats that showcase Lemmy's acting chops include ***Terror Firmer***, ***Citizen Toxie: The Toxic Avenger IV***, and ***The Curse of El Charro***. He also recently recorded music for the upcoming Troma indie feature, ***Mr. Bricks: A Heavy Metal Murder Musical***.



Dee Snider:
From Twisted Sister to twisted mister: Dee Snider traded in the fluorescent spandex and makeup of his '80s glam-rock outfit, Twisted Sister, for a slew of tattoos and piercings in his starring role as the demented Captain Howdy in 1998's ***Strangeland***. The film, which Snider also wrote and produced, centered around the before mentioned Howdy, a teen-stalking Internet predator obsessed with body art and sadism. Currently, Snider can be seen in the FearNet original series ***Holliston***, where he works with horror auteur Adam Green. Snider also had a voice cameo in Green's 2010 horror film ***Frozen***.



Alice Cooper:
Infamous shock rocker Alice Cooper can be seen in several roles that compliment his stage persona perfectly, including a schizophrenic homeless man in 1987's ***Prince of Darkness*** and as Freddy Krueger's guardian in 1991's ***Freddy's Dead: The Final Nightmare***. Cooper's song "He's Back (The Man Behind the Mask)" was featured as the lead single from the 1986 soundtrack to ***Friday the 13th VI: Jason Lives***, the video for which featured Cooper squaring off against the goalie-masked maniac. More recently, Cooper can be seen in ***The Attic Expeditions***, ***Suck***, and more recently as himself in Tim Burton's ***Dark Shadows***.



Cradle of Filth:
If you are a fan of extreme metal act Cradle of Filth you should already be aware of the film ***Cradle of Fear***. A throwback to the Amicus anthology films of yesteryear, the narrative involves an imprisoned serial killer seeking vengeance for his capture through his son, played by singer Dani Filth. The film is not well respected in the horror community due to its low budget and poor acting but does boast the entire Cradle of Filth band lineup. Containing a plentiful amount of splatter and some sexy females, the film is better than one might imagine, but is better viewed by those who have an unhealthy obsession with the band.



Ozzy Osbourne/Gene Simmons:
The 1986 feature ***Trick or Treat*** tells the story of demonic rock star Sammi Curr wreaking havoc at a high-school dance. It features two rock-legend cameos: the prince of darkness – Ozzy Osbourne, and the makeup-wearing, fire-spewing demon from KISS – Gene Simmons. Both musicians have appeared in various genres with Ozzy appearing in everything from ***Jerky Boys*** to ***Little Nicky***, while Gene Simmons' acting career led to much darker roles such as the villain in ***Runaway*** and one in an episode of HBO's *The Hitchhiker*. Both rockers have spent time recently on television thanks to their family-based reality shows.



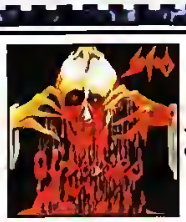
Marilyn Manson:
It should be no surprise that shock rocker Marilyn Manson has infiltrated the horror scene. On top of numerous appearances on horror soundtracks, Manson took it one step further in 2002 by scoring the entire film adaptation of the popular video game "**Resident Evil**." The musician has even stepped in front of the lens on a couple of occasions, sporting cameos in 1997's ***The Lost Highway***, 1999's ***Jawbreaker***, and 2007's ***Rise: Blood Hunter***. Manson has been linked to the film ***Phantasmagoria: The Visions of Lewis Carrol***, while he is currently rumored to have a part in the upcoming ***Vampires of Hollywood***.



Lordi:
This shock-rock act from Finland borrows heavily from such bands as KISS, Gwar, and Alice Cooper, with a huge influence thanks to horror in cinema. In 2008, Pete Riski directed ***Dark Floors***, which stars the entire band, Lordi, as the monsters within the film. The movie was released under Sam Raimi's Ghost House Underground label in the US. Lordi has recorded several music videos playing homage to their favorite horror films. The song "Blood Red Sandman" is as close a replica of *Evil Dead* in music-video form as one could ask, while "Could You love a Monster Man" would appease any horror enthusiast. Definitely YouTube this band!

More Metal Musician Moments in Horror:
Metal singes have randomly popped up in horror films over the years, if only for a moment. Some of the most noteworthy cameos include Glenn Danzig (***Prophecy 2***), Jonathan Davis (***Queen of the Damned***), Randy Blythe of Lamb of God (***Graves***). Both Shawn Crahan of Slipknot and Ivan Moody of Five Finger Death Punch can be seen in the recently produced ***The Devil's Carnival***, which also features Nivek Ogre of Skinny Puppy (who also appeared in both ***Repo; The Genetic Opera*** and ***2001 Maniacs: Field of Screams***). Hair-metal act Jon Bon Jovi starred in 2002's ***Vampires: Los Muertos*** before appearing in 2005's teen slasher film *Cry-Wolf*. Also of note: Blackie Lawless and W.A.S.P. appear in the fantasy/horror film ***The Dungeonmaster*** (aka: *Ragewar*), Chris Van Dahl (L.A. Guns) appeared in ***Candyman 3: Day of the Dead***, while Kane Roberts (of Alice Cooper) had a brief cameo in Wes Craven's ***Shocker***.

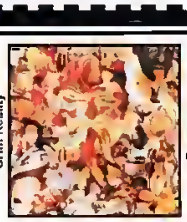
GORE COVERS: Death-metal fans were never let down by album covers for their favorite bands. These brutal images perfectly matched the sick and twisted musical content within. Here is a look the goriest metal covers released year by year as these bands demonstrated their admiration for not only horror films, but the grue found within. GoreHound couldn't pass up the opportunity to spotlight the goriest covers of the last 25 years.



1986



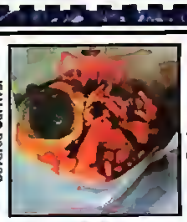
1987



1988



1989



1990



Did You Know? American Head Charge filmed a video for their song, "All Wrapped Up," starring Michael Rooker, unofficial reprising his role from *Henry: Portrait of a Serial Killer*.

EDDIE THE GREAT

THE ULTIMATE HORROR METAL ICON

by Aaron Crowell

He has been lobotomized, mummified and electrified ... fought in wars, gone to hell and returned from the grave. He has played with madness and taught us the number of the beast. His zombielike physique, vacant eyes, and sinister smile have captivated countless young horror fans who probably first encountered him at the local music store, in an older brother's record collection, or adorning a friend's bedroom wall.



His name is Eddie – or "Ed the Head," as his close friends refer to him. He has been the mascot for the English heavy-metal band Iron Maiden for well over 30 years, appearing on all of the band's album covers, tour shirts and other assorted merchandise. Easily the most popular of his breed, Eddie could very well be the mascot for heavy metal itself – and I doubt anyone would even raise an eyebrow at the prospect. Conceived by artist Derek Riggs as a possible punk album-cover concept, the monster underwent a few artistic modifications before Eddie was given full license on the band's first LP (simply titled *Iron Maiden*).



Maiden's iconic mascot was painted exclusively by Riggs until 1992, at which point the band began allowing numerous other artists a chance to submit their take on the character. The name "Ed the Head" originated from the earliest rendition of Eddie, which was a papier-mâché masklike head created by a stage hand and was incorporated into the band's stage backdrop which sprayed fake blood during Maiden's early live performances. Later, a much more impressive head was constructed out of fiberglass, equipped with flashing eyes and red smoke bellowing from its mouth. The band's founder and bassist Steve Harris revealed the name "Eddie" had come from the fact that the stage prop was referred to as 'the Head," which sounded like "Ead" in the band members' heavy London accent. Dave Murray, Maiden's guitarist, mentioned it was also inspired by an old joke.

As anyone who has seen Iron Maiden live can attest – it is the best metal performance hands down – complete with an impressive stage show featuring a giant Eddie appearing with the band. The centerpiece of over 35 album covers, a countless numbers of shirts, posters, and now with action figures produced by three different toy companies, Eddie is the most beloved and merchandised icon in heavy metal today – in large part thanks to his versatile horror and sci-fi incarnation. Long live the beast!

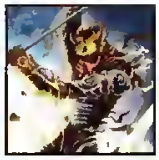


THE "OTHER" HEAVY METAL MASCOTS:

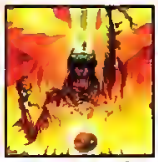
Much like Iron Maiden, other metal acts have tried at various points to create their own iconic imagry to build a better visual connection between them and their fans (and sell a few T-shirts while they are at it). Some bands have succeeded at building iconic logos or brandings that can be associated with the group – some have even became their own mascots (Alice Cooper, Ozzy Osbourne), however, very few have been successful at creating their own "Eddie." Below is a look at some of the more noteworthy mascots from the world of metal. They may not have the staying power or notoriety of Eddie, but hey ... who does?


War Pig (Motorhead)


Vic Rattlehead (Megadeth)


Set Abominae (Iced Earth)


Helloween Guy (Exumer)


Fangface (Gamma Ray)


Allister Fiend (Motley Crue)


Hector (Hammerfall)

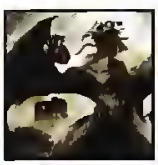

Martha Splatterhead (Accused)


Murry Maor (Dio)


Voivod (Voivod)

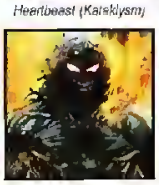

Death Bat (Avenged Sevenfold)

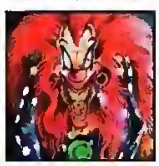

Chaly (Overkill)

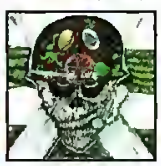

Heerbeast (Kataklysm)

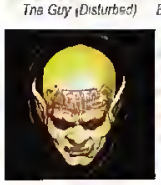

The Reaper (Grim Reaper)


Knarrenheinz (Sodom)

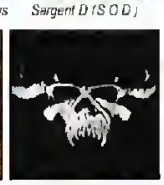

The Guy (Disturbed)

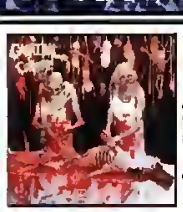

Bib Z. Bub - Dangerous Toys


Sargent D (S.O.D.)

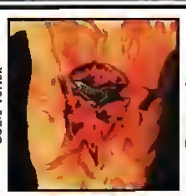

Demon (Kreator)


Jack O. Lantern (Helloween)


Crystar (Danzig/Samhain)

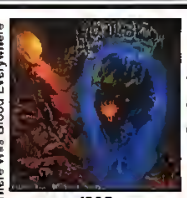

Cannibal Corpse
Butchered at Birth
1991

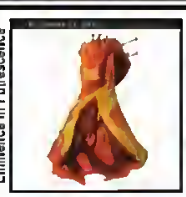

Hardware
Souls Vortex
1992


Dismember
Indecent & Obscene
1993


Gutted
Bleeding for Us to Live
1994


Entombed
There Was Blood Everywhere
1995


Avulsed
Eminence In Putrescence
1996


Napalm Death
In Tongues We Speak
1997

Did You Know? Horror legend Vincent Price delivers the introduction to the Iron Maiden song "Number of the Beast" on the titular record released in 1982.



THE HORROR OF DEATH METAL

BY MATT MOORE

Those who grew up in the '80s will always remember the enormous amount of cheese and kookiness that we were witness to on television as well as in theaters. Having a father who was into music as well, he loved to expose me and my sister to all his newfound discoveries. Like my dad, I started seeking out the odd and/or bizarre in music and film, both of which were breaking new ground each and every day. But I have a particularly fond memory of being introduced to a specific music genre while hanging out with one of our family's friends at the tender age of seven. That new genre was DEATH METAL – and that was the day I made the jump from AC/DC to Morbid Angel.

This emerging musical movement first reared its detuned evil head in the mid-1980s with Possessed's "Death Metal" on their *Seven Churches* album. The band took what was happening in the Bay Area thrash scene and added the balls that other bands were too afraid to. Writing evil Satanic songs as well as tunes about films such as *Phantasm* and *The Exorcist*, Possessed not only helped ignite a subgenre in metal, but also marked the first time a death-metal band backed by a record label dabbled in the world of horror. And unlike many other bands that have since tried to marry the two, Possessed did it seamlessly.



As with any pioneering band, numerous new groups and subgenres began to appear after, taking heed of Possessed's attitude and overall presence. But in California, the horror/gore-laced death metal group Autopsy was forging a sound all its own. With their sludge guitars and heavy drums, a jarring atmosphere of metal was created, and as soon as drummer/vocalist Chris Reifert opened his "mouth of hell," the music released the sound and feeling of the most horrifying film ever. Autopsy's relentless battering – as well as their extreme art and content – crafted a fresh union of metal and horror. With album titles such as *Severed Survival* and *Fiend for Blood*, how could you not link the two together?

Further into the '80s and early '90s, several horror-themed bands started appearing all over the world, but the majority were in the US. Two bands that completed the sequence with great detail, more so than any other bands of the era, were Mortician and Necrophagia. While different in sound, they shared a perfect linkage of horror and metal.

Mortician made its first appearance in 1989 when lifelong horror fans Roger Beaujard and Will Rahmer from Yonkers, New York emerged with a detuned gore-soaked brutal assault that no band was kicking out at the time. Their sound was so low it would cause speakers to sound as if they were failing, but one distinctive element that stuck out was their usage of movie sound bytes. These bytes served as intros to ultra raw and brutally fast songs about the film from which the snippet had been extracted. Being an avid horror fan, when I first heard Mortician I was blown away. Having





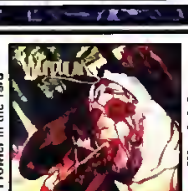

Necrophagia
Black Blood Vomitorium
1998


Cattle Decapitation
Human Jerky
1999


Exhumed
Slaughtercult
2000



Pig Destroyer
Prowler in the Yard
2001


Wurdulak
Severed Eyes of Possession
2002


Gorerotted
Split Your Guts Vol. 1
2003


Mortician
Re-Animated Dead Flesh
2004



Did You Know? Chicago-based death-metal band Macabre came up with their name after hearing the introduction voice-over by John Larroquette in *The Texas Chainsaw Massacre*.



been able to see them play live over the years a few times, I can say they bring a rawness to the stage that feels as if you have walked into the soundscapes of audio horror ... and hell.

Necrophagia first emerged onto the horror-metal scene in 1987 with *Seasons of the Dead*, obviously inspired by the rash of zombie flicks that came out of the '70s and '80s. Initially performing a thrashy-style death metal, the band later evolved to a much more brutal and heavy form of metal, their lyrical concepts, image, and overall connection between horror and metal on point with bands like Mortician. The later Necrophagia albums were 100 percent horror-centric, with songs about such grindhouse classics as *The Texas Chainsaw Massacre*, *The Devil Times Five*, the Coffin Joe (Ze De Caixo) films and many more. After the release of *Seasons of the Dead*, the band slipped below the radar for a decade, but returned with the Lucio Fulci-inspired *Holocausto de la Morte* in 1998, which revived the band with a more grue-drenched tone and powerful death-metal riffs.



Shifting their career into high gear, Necrophagia began recording more often and put out some awesome horror tributes, including a full EP dedicated to *Cannibal Holocaust* – a music video from the disc was included on a special-edition DVD of the film released in 2005. Prior to that, a video for the song "... and You Will Live in Terror" was included on Anchor Bay's special-edition DVD of *The Beyond* in 2000. These videos, directed by filmmaker Jim Van Bebber (*The Manson Family*), helped Necrophagia enter a new dimension. Van Bebber's stylistic sense of gore and general tone clicked with the music – a perfect combination of horror and death metal.

In 2003, Necrophagia singer Killjoy worked with Toe Tag Pictures to create a music video for the band. After discovering how much video was shot, the decision was made to turn it into a feature-length film – *August Underground's Mordum*.

Throughout the '90s and into the 2000s, many bands tried to link the two forms of art, only managing the occasional standout song here or there. But Mausoleum, based in Johnstown, Pennsylvania, has taken the traditions of horror and death metal into a new age of discovery. While some bands have slowed down their releases and shows, Mausoleum is still going strong with their horror-influenced songs and savage attacks. Having played a show with them earlier this year, I have seen the carnage in person and bore witness that the spirit and horror of death metal is alive and well!

Fans looking to discover more sounds from horror-infused death metal – be sure to check out Razorback Records (www.razorbackrecords.com). In addition to the aforementioned Mausoleum, you can pick up albums from acts such as Deceased, Frightmare and Lord Gore.



HORROR METAL:

Since the inception of death metal, bands have consistently attempted to pay homage to their favorite horror films. Whether this tribute come in the form of a song, album cover, or overall gimmick, these bands have continued to contribute to the merger of metal and horror in the most extreme way possible, releasing some of the most brutal, terrifying, and grinding music to ever assault your senses. The list below features bands that have followed in the great tradition of Possessed and Autopsy by demonstrating a true admiration for all things dark and gory – while celebrating the aesthetics of extreme horror movies. ~ JK



Deceased


Mortician


Impetigo


Frightmare


Hooded Menace



Rigor Mortis


Blood Freak



Death Breath


Gore Obsessed


Crypticus


Acid Witch



Splatterhouse


Chainsaw Dissection


Cardiac Arrest


Scaremaker


Fondlecorpse



Ghoul



Machetazo


Death


Last House on the Left



Massacre

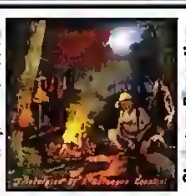

Leukorrhea
Breeding Salvation
2005



Regurgitate
Sickening Bliss
2006

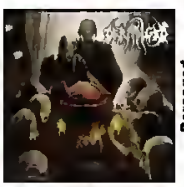

Impaled
The Last Gasp
2007


Human Mastication
Grotesque Mastication
2008


Chainsaw Dissection
Eviscerated by a Ravenous
2009



Severe Torture
Slaughtered
2010


Deranged
Cut, Carve, Rip, Serve
2011

Did You Know?: Bruce Dickinson (Iron Maiden) co-wrote the 2008 highbrow horror film *Chemical Wedding* (aka: *Crowley*) which follows the story about the resurrection of Aleister Crowley.

THE DEVIL'S REJECTS

In 2005, writer/director Rob Zombie released *The Devil's Rejects*, his sequel to 2003's *House of 1000 Corpses*. With a budget of $7 million, "Rejects" was a major departure from the colorful cartoonish "Corpses" – a much more reality-based gritty documentary-style film and regarded by many as Zombie's best movie to date.

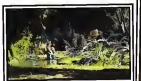
Filming began on May 25th, 2004, and was shot entirely in Southern California over the course of 30 days. During filming I was lucky enough to participate in a set visit as a journalist. While there, the studio filmed my fellow presenatres and I interviewing the stars of the film and had us all sign a release. None of us knew what it was for. Those interviews ended up in the documentary *30 Days in Hell: The Making of The Devil's Rejects*. However, the journalists were cropped out of the video and only the actor's responses to our questions made it in the short. We didn't even get so much as a thank you in the credits but that's Hollywood for ya!






Our tour begins at the Firefly residence. Since Rob Zombie's falling out with Universal on House of 1000 Corpses, it was highly unlikely they would let him film at the house on the Universal backlot originally used for the Firefly residence, so a new location had to be found. Zombie chose Rancho Maria/Sable Ranch – a famous movie ranch that's been used for thousands of productions, located at 25975 Sand Canyon Road in Canyon Country, California. Most recently, it is where the TV game show *Wipeout!* has been filming.

Rancho Maria and Sable Ranch share about a mile of contiguous boundary. Their combined 400 acres of beautiful grassy meadows dotted with centuries-old oak trees branch out into individual majestic canyons leading up into unique private waterfalls. Surrounding the two ranches on three sides is the Angeles National Forest, with its forbidding steep mountains and canyons, giving the ranches unequaled seclusion and privacy, unhampered by smog or coastal fog. Sadly, this location isn't open to the public. . . The Sable Ranch side is where the Firefly residence was located.




The interior of the living room and staircase was shot at the actual location.

However, the bedrooms were sets built elsewhere.

Also located at Sable Ranch is the swamp that Otis and Baby wade through during their escape from the house.





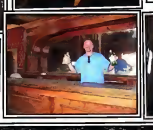

The last location at Sable Ranch is Charlie's Fun Town, located on their "Western Street" in the Rancho Maria section, features a big hotel/saloon with an authentic 40-foot long 1866 bar, and a smaller saloon, a general store, sheriff's office, jail, etc.

This is the location I visited during filming. Photos were strictly prohibited during my visit, but I was able to sneak one photo from inside my car through my windshield of the entrance to Charlie's Fun Town.





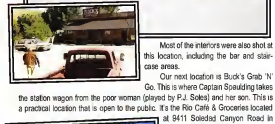




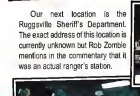

Most of the interiors were also shot at this location, including the bar and staircase areas.

Our next location is Buck's Grab 'N' Go. This is where Captain Spaulding takes the station wagon from the poor woman (played by P.J. Soles) and her son. This is a practical location that is open to the public. It's the Rio Café & Groceries located at 9411 Soledad Canyon Road in Santa Clarita, California.



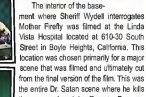
Our next location is the Ruggsville Sheriff's Department. The exact address of this location is currently unknown but Rob Zombie mentions in the commentary that it was an actual ranger's station.






The interior of the basement where Sheriff Wydell interrogates Mother Firefly was filmed at the Linda Vista Hospital located at 610-30 South Street in Boyle Heights, California. This location was chosen primarily for a major scene that was filmed and ultimately cut from the final version of the film. This was the entire Dr. Satan scene where he kills the nurse played by Rosario Dawson. These deleted scenes can be found in the bonus features of the DVD.

Next is Captain Spaulding's house. This was a practical location that was stumbled upon by Rob Zombie one day while location scouting in Lancaster. A man was living in the run-down house and was paid a very small amount of money to allow them to film inside his house "as is." The only major set decoration they added was the large down-face painting behind Captain Spaulding's bed.

The house is abandoned but is fenced off and has many signs that say, "NO TRESPASSING." I have to go on record to say that this is one of the most disgusting locations I have ever visited. The floor is covered in a two-inch thick layer of dust and dirt. There is also animal feces all over the inside of the house.

While in the kitchen I noticed a piece of paper taped to the wall right where the phone that Captain Spaulding answers is placed in the film. The paper said, "KAHIKI PALMS MOTEL." I flipped it over and it was the sides from that days filming. Sides are basically a smaller version of a script page that is given out on the day of filming. This one was dated 05/04/04 and was the full scene between Captain Spaulding and Fanny (Ginger Lynn). Needless to say, it is now safe and sound in my collection. This house was used for both interior and exterior shots.

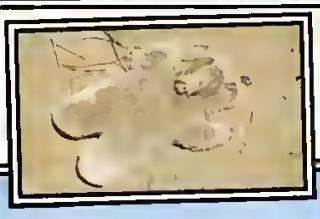






Right behind the dilapidated house was an abandoned chicken farm, which was used for the scene where Otis kills Roy Sullivan and Adam Banjo. Several of the buildings have collapsed since then, and the area is covered in trash and animal bones. In the film, there is a POV shot looking at the ground and we see an old teddy

Like all Horror's Hallowed Grounds articles, we ask you, the reader, to treat the homes (and their owners) featured throughout these pages with proper respect and distance. These articles are produced for entertainment purposes and should be treated as such.


bear lying in the dirt. It's still there today.

In the audio commentary for the film, Rob Zombie mentions a white truck that can be seen in the background of a shot that bothered him because he was worried people would think it was a crew truck and a film flub. He pointed out that the truck was broken down and the wheels were buried in the dirt. The truck remains stranded there to this day.



All of the structures where Otis finally kills Roy and Adam have since collapsed and are no longer recognizable. All that still stands in the area today are fence posts.

Both Captain Spaulding's house and the chicken farm are located at 6232 East Avenue J in Lancaster, California.

Next is the most iconic location from the film – the Tiki Palms Motel. Located on 150th Street East, in the open desert east of Lancaster, this is part of several motel/gas station/diner film sets in the area called Club Ed which was built from scratch for a Dennis Hopper film *Eye of the Storm* in 1990. Instead of striking the set after filming was completed, the set was bought and has been used as a desert location and production services center ever since. Because of Club Ed, 150th Street is said to be the most filmed desert road, and appears in numerous television commercials. Most recently it was the main setting for the bizarre horror film about a killer tire called *Rubber*.









The interior of the hotel room was a set built elsewhere.

Right next door to the motel (and also part of Club Ed) is an old gas station set. For *The Devil's Rejects*, they constructed a fake billboard to hide the motel in the background. This is the location where Baby makes the phone call to Captain Spaulding to warn him that the police are after them. During the film's final scene, there is a montage of home movies played out perfectly to the Lynyrd Skynyrd classic tune "Freebird." Some of these were shot just above Lake Pyramid in Castaic, California.








Not too far away from there, the final shoot-out scene was filmed on Templin Highway, which is a two-lane road in Los Angeles that connects Interstate 5 and the old Golden State Highway with the north end of Castaic Lake. The highway also appears in the movie *Serenity* (2005) as the setting for the skiff-chase scene.

I hope you enjoyed this look back at Rob Zombie's film *The Devil's Rejects*. Until next time happy hunting!

Special thanks to Chris Carbaugh and Stacy Lee for their help with this article

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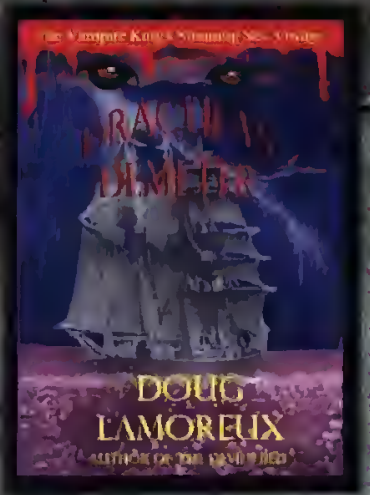
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German Gore Films: A Quick History

by Gavin Schmitt

Regular readers will be familiar with the gore films of Lucio Fulci, and many have also seen the abundant splatter films that Japan has to offer. But only the most die-hard GoreHounds have encountered more than a handful of Germany's messier films, many of which are low budget and/or banned. Bigger German names include Uwe Boll and Ulli Lommel, both of whom are frequently attacked for their work, but neither can be said to make "gore" or "splatter" films. We can also discount Wolfgang Buld, who has dabbled in horror but is largely known (if at all) for his documentaries of the punk-music scene.

The subgenre can be traced to one man: Jörg Buttgereit, the Father of German Gore. Surprisingly, the filmmaker cites his influences not as the American slashers but the Japanese monster movies (although inspiration also sprang from biographies of Ed Gein and Ted Bundy). In a 2010 conversation with Vice.com, Buttgereit divulged that what fueled his 1987 debut feature, *Nekromantik*, was not so much a love for horror as his distaste for censorship. "In the '80s, censorship became really big in Germany and not one of the movies made it into the video stores or theaters uncensored. Going over-the-top like that with *Nekromantik* was our way to protest, which resulted in indexing and a nationwide confiscation of the films."



Perhaps the authorities had some reason to be concerned: could the general public handle a flick about necrophilia, a woman who uses a steel pipe for a phallus, and the most exciting "climax" (pun intended) in horror history? The film, a modern classic for GoreHounds, may be the most extreme narrative feature ever made in any country, rivaling even Takashi Miike's output.

With its notorious tagline, "*The Return of the Loving Dead!*," *Nekromantik 2* (1991) followed in the legal footsteps of its predecessor, being nationally confiscated with a court case that dragged on for two years before the movie finally received a limited release. Buttgereit eventually found a legal loophole by labeling his taboo-shattering features as ... art. In many ways they indeed earn that title, as their dark subject matter is only explored, never exploited.

Nekromantik 2 differs from the original in one key way: the protagonist is now a woman. While it was easy to dismiss the "hero" of the first film as mentally deranged, there is a much more sympathetic approach the second time around. Buttgereit claimed in interviews subsequent to its release that the sequel had more of a feminist touch to it – whether a movie about necrophilia could ever seriously be considered feminist is debatable, but the director has not been the only one to draw that conclusion.

What makes Buttgereit's work stand out from other low-budget auteurs, especially today, is his strict shunning of the digital format, the tangibly grainy 16mm and Super 8 film stock undeniably generating a visceral, documentarylike atmosphere. But don't hold your breath for another corpse-cuddling chapter; coupled with the censorship he still faces in most countries, Buttgereit notes that bootlegs and illegal downloads have made it increasingly difficult for independent filmmakers. (Still, legitimate DVD copies of *Nekromantik* can sell on Amazon for as much as $70 – with movie posters reaching hundreds of dollars – so there is clearly a market.)



Buttgereit's oeuvre also features two other must-see cinematic offerings for the German gore fan: *Der Todesking* (1990) and *Schramm* (1994). Called experimental because of its lack of central characters (though this is hardly a unique situation), *Der Todesking* (aka *The Death King*) features seven suicides that correspond with the days of the week, with a rotting corpse shown between each segment as an overall framing device. Buttgereit also occasionally indulged in Nazi imagery, and this film is no exception: one segment features soldiers torturing a prisoner in a concentration camp, castrating him and painting a swastika on his chest. American audiences can see *Der Todesking* by ordering the Region-2 German special-edition DVD, or tracking down the VHS released by Film Threat in the early 1990s. (No Region-1 DVD currently exists.)

Schramm is Buttgereit's interpretation of the serial-killer genre, based in part on the life of Carl Panzram. The director's mixture of sex and death is prevalent, as Lothar Schramm (Florian Koerner von Gustorf) makes love to blow-up dolls, fantasizes about toothed vaginas, nails his foreskin to tables, and dreams of a visit to a dentist who extracts his eyeball. On top of this, Schramm masturbates over a dead body and falls in love with the neighborhood prostitute, all the while taking sexually suggestive photos of Christian missionaries he has killed. Somehow, Buttgereit manages to make these images artistic and not strictly exploitative.



For those interested in the special effects of *Nekromantik*, the 1987 documentary *Corpse Fucking Art* is well worth checking out. While he has switched gears these days, focusing primarily on writing for the stage and radio, the eccentric dissenter still jokes that he'd be willing to entertain the notion of a modern-day Michael Bay/Platinum Dunes remake.

Buttgereit was followed on the scene by Andreas Schnaas, the creator of the self-explanatory *Violent Shit* film series. The opening chapter, produced for only 5,000 marks ($2,000) in 1989, was Germany's first direct-to-video horror film. Shot with a rented camcorder over the course of four weekends with a cast of amateur actors (primarily friends of the director), *Violent Shit* depicts poorly conceived situations involving graphic violence and sexual mutilation. Amazingly, the video found distribution throughout Europe and even on American store shelves, achieving a cult following along the way despite (or perhaps because of) its terrible production value.

Violent Shit II: Mother Hold My Hand (1992) upped the excessively violent ante – set 20 years in the future, we not only have the obligatory slaughter, but blood drinking and a scene of incestuous oral sex. But if the series ever made narrative sense, it was completely dispensed with by 1999 with *Violent Shit III: Infantry of Doom*. Clearly only trying to cash in on its modicum of name recognition, "*VSIII*" had such little connection to the first two installments it was renamed *Zombie Doom* for its US release. While viewers should never be surprised by what potpourri Schnaas is able to brew, this particular film features hideously deformed super soldiers and a cybernetic zombie.

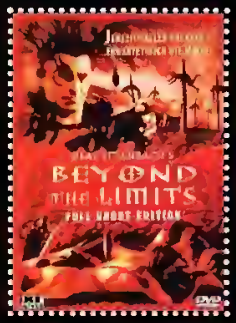
Mehr Gore: Other German gore titles to check out include: *The Killer Condom*, *Goblet of Gore*, *Mutation*, *House of Blood*, *Unrated*, *Fearmakers*, and *The Legend of Moonlight Mountain*.

Schnaas' career hit a simultaneous high and low in early 2001 when he made *Demonium*, a pageant whose plot revolved around relatives killing each other for an inheritance. On the bright side, he was working with an unheard-of budget of $1.4 million and shooting in Rome, a European gore capitol. (Schnaas unabashedly professes to be a huge Fulci fan.) However, the flick was a flop, with an Italian cast speaking dialogue in embarrassingly broken English. (American curiosity seekers and/or completists will have to import a copy from England to see this train wreck.)



By 2003, Schnaas found himself in New York City directing his first American film, *Nikos*, starring Joe Zaso and Felissa Rose (*Sleepaway Camp*), with Debbie Rochon and Lloyd Kaufman making cameo appearances. For *Nikos*, Schnaas returned to his low-budget roots – the whole production was financed for $40,000.

Moving past the pioneers, we turn to the German goremeisters of the 21st century. Olaf Ittenbach tracks even farther off the radar than his predecessors, though his critically derided *Legion of the Dead* (2001) did manage to find its way to the States. *Evil Rising* (2002) and *Beyond the Limits* (2003) followed, both of which earned modest praise from film-festival attendees. Ittenbach's third-tier career could be labeled as completely forgettable if not for his connection to Uwe Boll, for whom he served as second-unit director and special-effects creator on *BloodRayne* (2005) and *Seed* (2007).



Perhaps ironically, although Ittenbach does not have the same number of adoring fans as Buttgereit or Schnaas, his movies are more marketable in the States. Of the four directors covered in this article, Ittenbach is the only one with a film available for streaming on Netflix: 2006's *House of Blood* (aka *Chein Reection*) wherein a bird dies for no reason, falls, and manages to hit a rock which then rolls onto a road and causes a chain-reaction automobile accident ... TWICE.



Ittenbach's *Burning Moon*, called "anti-human" by Zack Carlson (author of *Destroy All Movies!*), features a teenage boy using heroin and telling his kid sister three progressively demented stories. Carlson goes on to say that "Olaf Ittenbach was destined to either make this film or rape wolves." Banned since its creation in 1997, *Burning Moon* recently made its Intervision DVD debut on March 13, so you can now check out the flick that *Gore Score* called "irresponsible and sick" for its depiction of hell as well as "pathologically inventive and heinously clever."

His most recent film of note is *Dard Divorce* (2007), which follows a bitter parting of marital ways that quickly goes from bad to worse after the family dog goes missing – a letter written in blood left in its place. From there, the tale spirals into a tragedy of murder, kidnapping, and e brutal use of pruning shears. Due to the small budget, Ittenbach took almost a full year to shoot the picture, shooting at his own home on weekends. Shots of San Francisco were added later to make the film appear American. (The word "dard," by the way, is apparently Persian for "inflicting pein," though my Farsi is a bit rusty, so we'll have to take Ittenbach's word for that.)



Today's German horror fans place their hope in Timo Rose, the so-called "German David Fincher" (or "the MacGyver of special effects"). With countryman Ittenbach occasionally assisting on special effects, Rose's influences rest in the earlier films of Andreas Schnaas, though he also grew up loving *Hellraiser*, *Jaws*, and *An American Werewolf in London*. In a conversation with HorrorUnrated.com, Rose expressed his belief that horror is the best genre to convey the full range of human emotions. "You can scare the living daylights out of people in one second, and in the next you can make them laugh or cry," he explained. "So, I think the attraction is the scares, the blood and all that, but also the fact that the genre plays on so many strings all at once."



In addition to filming at least partially in English to appeal to a wider audience, Rose seems to have an apparent knack for marketing. He snagged fan favorite Debbie Rochon to appear in 2004's *Lord of the Undead* and anyone who has attended a horror convention in recent years will surely have heard of *Barricade* (2007). Loosely based on an H.P. Lovecraft short story and featuring Raine Brown, *Barricade* plays out like a low(er)-budget *The Hills Have Eyes*, shot in approximately two weeks and costing under $50,000. But what Rose and his crew lacked in time and money, they made up for with the underground German staples of blood, brutal killings and extreme gore.

For *Beast* (2009), co-starring Raine Brown and Joe Zaso, Rose's special-effects skills were put to the test. Not only did he have to conjure gore for the requisite death scenes, this being a werewolf film, he pulled out all the stops for an impressive fur 'n' fangs transformation sequence. Rose is no Rob Bottin, but he's no slouch, either.

Many aficionados complain that the current German horror scene is now dead, with both Rose and Buttgereit voicing similar opinions. This may or may not be true (we'll let our readers be the judges), but these Teutonic bad boys have already carved out a legacy that will live in the annals of infamy.

Fun Fact: Timo Rose has released several rap/metal albums under his musical stage name, King Hannibal.



ARTIST SPOTLIGHT MIKE HOFFMAN

BY DAVE KOSANKE

Mike Hoffman is an artist in the truest sense of the word. He has dabbled in nearly every type of creative medium one can think of: comic-book art, novels, music, cartoon animation, and he even finds time to teach artwork to those wanting to laam. His work has appeared in numerous publications over the past three decades and he shows no signs of slowing down anytime soon.

HorrorHounds might be familiar with the *Twisted Tales* series released by Pacific Comics in the '80s. Hoffman did the art for "Home Ties" in issue #6 and "The Party" in issue #8. He recalls this period thusly: "That goes way, way back. Those are some of the first-published professional jobs I did. It's funny because my dad hated comics when I was younger, but when I grew up and was drawing them professionally, no one could have been prouder. I ramember him taking one of those early *Twisted Tales* comics to the office and showing his friends; this is the same guy that had been basically throwing my comics in the garbage can all these years. He was real proud. He looked at one panel and said, 'I like how you got the point of view behind the guy's ear like that,' he thought that was interesting. Of course, in comics they do that all the time ... movies too."



One phase of Hoffman's art career was spent toiling for the two heavyweights of the comic industry: DC and Marvel Comics. For DC, he worked on three different issues of *Hellblazer* before moving on to *Swamp Thing* in 1990. Unfortunately, "I don't have any fond memories of any of that stuff. I never mention it, I never talk about it, I never look at it ... 'cause it was work for hire. It got inked by a bunch of different people every issue. One guy inked me on acetate and returned the pencil pages which I couldn't sell. That pissed me off. I called him and asked what the hell ha was doing inking on acetate and DC said, 'Don't ever call any of our artists again.'"

Over the next few years, he worked on four different issues of Marvel Comics' *Hallraisar* series. All of it was painted art, yet again the stress that came with working for a big company took its toll. "More work for hire I basically never think about anymore. I did not like Clive Barker's work at all; had a lot of imagery in there that I thought was very demeaning to women."



Parhaps tha most significant comic Mr. Mike worked on during this time parıod came in the form of Steve Bissette's *Taboo*. This groundbreaking title from Spiderbaby Graphics pushed the envelope in ways that were nearty unheard of at the tima (aside from the underground movement of the '70s). Hoffman contrituted his talents to the first five issues, gaining recognition for his collaboration with Tim Lucas on the story "Throat Sprockets."

When asked what it was like working with Steve Bissette on *Taboo*, Hoffman replied, "What happened with me and comics was that initially they figured I had talent but didn't know what to do with me, so they gave me horror stuff. I knew of Bissette ... I don't know if that was before or after *Swamp Thing*, but because of the steady work on *Swamp Thing*, I think that's where the connection was. Because Bissette was independent, it wasn't like working for Marvel and DC and just picking up a paycheck. I put a lot of extra effort into all the stuff I did for him because I felt more like a partner and we got a tramendous positiva rasponse from the 'Throat Sprockets' artwork. People were saying, 'That's the best artwork in the book.' I had clotheslines up in the studio with all of tha pages up so I could see them. I was going totally perfectionist with the whole thing, making my own zitpatone screen out of various inks and things with clear acetates and adhering it on the art. I used photo references. I would do things like put rubber cement on, then go over it with black ink and rub the rubber cement away to make cigarette smoke – so it was real experimental. It looked great, super realistic, and when it was finished, it was finished.

"But then what happened was a whole lot of publishers looked at it and said, 'Oh, we want you to do that style, your "Throat Sprockets" style. ...' No thanks, I don't want to go blind and die at my drawing board. Back then, we called it the Brian Bolland Syndrome – he's that English guy that has millions and millions of lines in his drawings. He did *Judge Dredd* and stuff. I used to call that the Brian Bolland Syndrome, where ha developed a style that was so laborious and time and labor intensive that it basically kills you."

After working for so many different companies, Hoffman decided to create work on his own which led to a slew of projects that delved into many different genres. One of the more notable titles for HorrorHounds is his *Octavia* comic book. Issue #1 features a story entitled "A Crimson Past," a tale that those who have seen a certain 1965 Massimo Pupillo movie might find a little bit familiar. "Well, I could go on and on about that. I showed my kids *Bloody Pit of Horror* the other night, and they had never seen it. After it was over, they said, 'Dad, now we understand you.' They've read the *Octavia* comics, and they're saying, 'Hey, wait a sec ... the lines of dialogue are straight from the movie!' and I'm like, 'Yeah I know.' It's the only time I ever did anything like that. *Bloody Pit of Horror* is just a movia I have fond memories of. I saw it at a drive-in theater back in the early '80s, I think. It was just so goofy I went back every night and I wound up taking a bunch of friends to see it. It's just so ridiculous and laughable and stuff."

One title that didn't last long was a magazine-sized comic – an attempt to hark back to the good ol' Warren days of Creepy and Eerie – entitled *Doomed*. "Boy, that was a terrible title. It was appropriate though 'cause the magazine was doomed; it's not around anymore. [I adapted] 'Crickets,' which is a pretty good Richard Matheson



Fun Fact: Mike Hoffman's work can be found in such comics as *Lost Worlds of Fantasy & SF, Swamp Thing, Ballad of Utopia, Tigress Tales, Taboo, Hellblazer, Cabinet of Dr. Caligari, Octavia, Tales of Terror* and *Anything Goes!*



story. Everybody loves Matheson. There are some great interviews with him on YouTube, and of course I saw *The Omega Man*. I think he's come around e little more and likes it these days. I wrote a song about *I Am Legend* – I thought I'd do a little art portfolio for it at the time."

The latest endeavor to which Hoffman has attached himself to is *Bloke's Terrible Tomb of Terror*. This EC/Warren-styled comic magazine delivers the goods and then some, with four issues published to date. "When we started doing "*Tomb*," initially the idea was that it was going to be sorta like *Creepy* and *Eerie*, at least in the sense thet the audience can recognize this being a retro horror magazine. But I never really wented to copy it – I wanted it to do something new. Jason Crawley called himself 'the bloke' and he was already doing these horror comic anthologies. I dropped in on him when I was in Virginia Beach, and he was sorta bemoaning the fact that he wasn't making any money off the comics, not generating enough profit from them to go to conventions to promote them, so he was kinda screwed. So I said, 'Hey, look let's do this – let's do a magazine that'll have e higher cover price, so we can make more money per copy selling it. I'll do the covers, you do the stories or something like that. Hopefully that'll give it more visibility and they're easy for me to do. Thereby, you'll be able to go to conventions.' That's how it happened."

Hoffman has had so much published work over the years that this writer could never do it justice here, end he is still creating art that continues to invoke awe and wonder amongst like-minded HorrorHounds. Fans of the amazing Mr. Mike are advised to check out his Web site www.mikehoffman.com to discover more of Hoffmen's tales of terror!



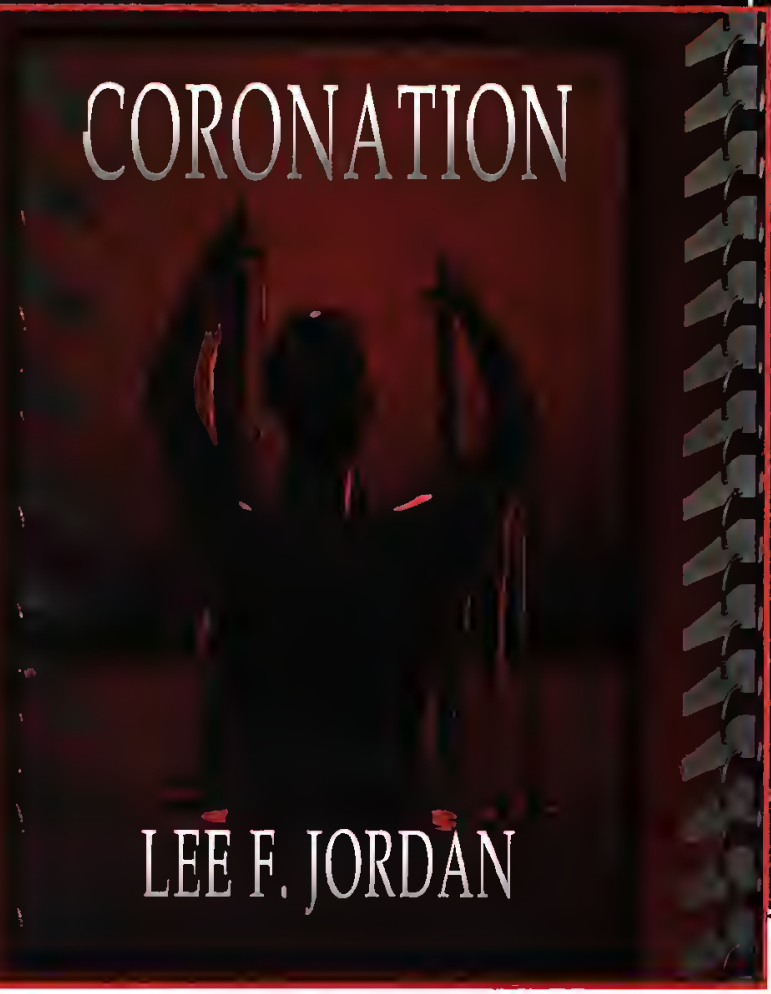
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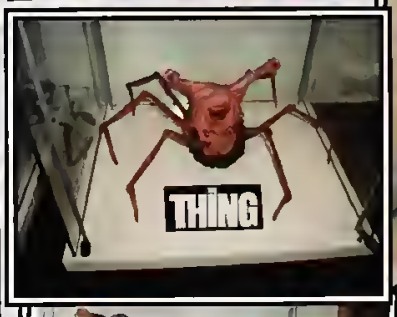
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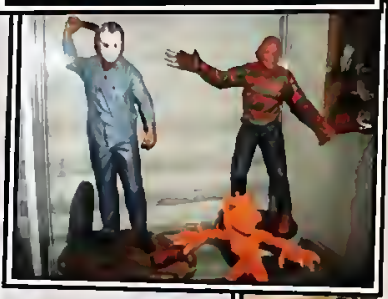


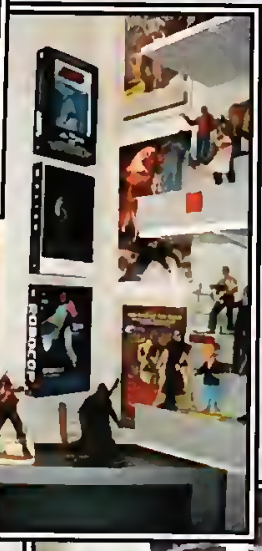












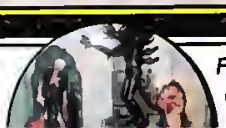






FANtasm Larry Bailey

This issue's Collector Spotlight comes from Pittsburgh horror fan Larry Bailey! At 55 years old, Larry has been a HorrorHound for quite some time, enjoying the vintage black and white films of the 1950s as well as the more-modern *Saw* films. More importantly, Larry is a proud model builder, with various kits filling out his impressive collection. Even going so far as to refinish mass-produced action figures, which now adorn his display cases. Thanks for sharing your collection photos Larry – and anyone reading this issue, be sure to submit your own for possible inclusion in an upcoming issue of *HorrorHound*! Just send photos to mail@horrorhound.com.



Fantasm: When e-mailing your collection photos to *HorrorHound*, please include a brief letter explaining who you are and what you collect as well as a photo of yourself!

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SLASH & DINE

Being fans of metal ourselves, this issue is right up our alley. We've picked out our three favorite heavy-metal horror films and have some killer recipes to accompany them. From Pentagram Pizza Cake to Dee Snyder pretzels, we've got your night of rock and roll covered. So, turn the volume up loud and get stuffed!



Trick or Treat Pentagram Pizza Cake

Ingredients:
4 frozen pizzas / 2 cans pizza sauce
2 bags of shredded cheese / 1/2 lb sausage

Directions:
Preheat oven to 450 degree. Baking 2 pizzas at a time, bake for half of the recommended time or until cheese is just slightly browning on the edges. Remove and let cool while the other two pizzas bake for the same time. Place first pizza on large pizza tray. Generously spread pizza sauce and sprinkle cheese on top. Add second pizza directly on top.

Repeat with the pizza sauce and cheese, adding the 3rd then 4th pizza with the same ingredients. Once all four pizzas are stacked, add sauce and cheese on the outside walls and place sausage on top in the design of a pentagram. Place pizza cake in oven for an additional 15-20 minutes or until cheese is completely melted. Cut with a cake knife and ready to serve.



Strangeland's Dee Snider Pretzels

Ingredients:
2 lbs sourdough pretzels / 1 1/2 cup yellow mustard
1/2 stick butter / 3/4 cup honey
1 tbsp garlic salt / 3 tbsp onion powder

Directions:
Preheat oven to 250 degrees. Combine butter, mustard, honey, garlic salt, and onion powder in saucepan and heat on low. In large bowl, add the pretzels and pour melted mixture in. Coat all pieces evenly stirring with a spatula. Evenly distribute pretzels on large oven pan and bake for 1 hour, stirring on occasion. Pour onto wax paper and let cool.





Black Roses Spiked Coffee

Ingredients:
2 cups Black coffee / Nutmeg / 4 tbsp molasses
Whipped Cream / 2 shots Dark Rum

Directions:
Heat coffee and molasses in small saucepan until molasses is dissolved. Add 1 shot of rum into each coffee cup and pour in coffee. Top with whipped cream and a dash of nutmeg.



For more recipes & gore, check out our Slash & Dine column at www.SlashAndDine.com. - Nicole & Megan



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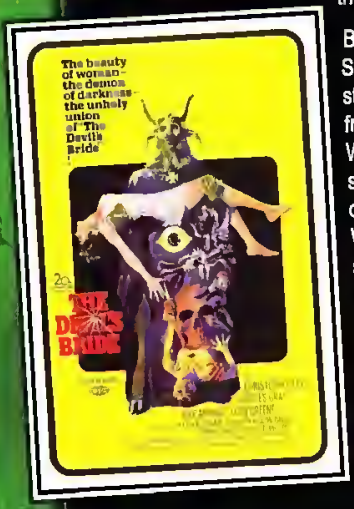




THEY CAME FROM THE KRYPT!

by Jon Ritley

Heavy-metal music has always had its problems with the moral majority, even when it was just called rock 'n' roll. But as bands started to delve into darker subject matter, gothic feels, or just downright-evil themes, it elicited e whole new level of chastising. Thanks to bands like Black Sabbath, Slayer, Venom, and countless others, the more sinister side of religion was getting its time in the sun ... well ... maybe if it was a cloudy day. But as any self-respecting metalhead out there knows, the only way you can get anywhere in the biz is via a special pact with Big Lou ... you know, Lucifer ... Old Scratch ... Beelzebub ... the Angel of Light ... or just good old Satan. That is how it works, right? What better time to take a look at a couple of movies featuring followers of the little red guy, those who ere either practicing the dark arts, tempting naïve ones into their fold, or fighting to break free. Grab your crucifixes (upright or inverted depending on your preference) and let us make our way into the fiery pits of the underworld – see if you can leave with your soul intact!



By the mid-'60s, Britain's Hammer Studios were riding high with a steady stream of horror hits. After becoming friends with his neighbor Dennis Wheatley, Christopher Lee strongly suggested to Hammer that they adapt one or more of the author's efforts. Wheatley was a writer of adventura stories, biographies, end other non-fiction works, but is best remembered for his tales of the occult. One of his earlier novels, *The Devil Rides Out*, was of the three tities acquired by the studio, the others being *Uncharted Seas* (filmed as *The Lost Continent*) and *To the Devil e Daughter*. Directed by Terence Fisher, *The Devil Rides Out* was fleshed out by a talented Hammer crew of usual suspects like James Bernard (music), Arthur Grant (cinematography), and Bernard Robinson (production design). Usually known for playing the heavy, Lee (at Wheatley's insistence) played against type here, assuming the heroic role of Duc de Richleau who does battle with Charles Gray's wickedly charming Mocata.

Richard Matheson's faithful adaptation finds Richleau fighting for the soul of his friend Simon (Patrick Mower) who has gotten tangled up with Mocata's group of Satanists. Probably best remembered for his "Criminologist" role in *The Rocky Horror Picture Show*, Gray delightfully plays Mocata with malevolence rolling off his tongue. Lee's performance as Richleau is just as strong, tirelessly urging his friends to understand the seriousness of their situation, as well as the strength of their adversaries.

While some effects might seem dated for today's CGI generation, they still do a find job of conjuring the black forces that menace our heroes. But it is primarily the actors' performances that make the biggest impact. It's a shame that Hammer didn't make a series of films centering on Lee's Richleau character, fighting off different evils each time out. From the opening credits (shown over the "Horned God of Witches" etchings of famous French occultist Eliphas Levy) to Bernard's thundering score, this is universally recognized as Hammer in their prime. Even outside their gothic-period wheelhouse, "*Rides*" shows that with the right people involved, the Studio that Dripped Blood could still scare the hell out of their audiences! Literally.

For *The Devil's Rein*, our second feature, we come back to the States and an all-star cast that includes Tom Skerritt, Ida Lupino, Keenan Wynn, and William Shatner in all his over-the-top glory. When his family is abducted, Shatner heads to e nearby desert ghost town to contend with a group of Satanists demanding e special book. But can his faith stand up against Ernest Borgnine's 200-year-old high priest of Satan?

Even though critics have historically not been kind to this film, citing flaws such as plot holes and overacting, "*Rain*" has developed a cult following over the years. Could it be because famous Satanist Anton LeVay served as technical advisor? Could it be because of William Shatner's petented brand of scenery chewing? The mushy special effects? All of the above? ... While we acknowledge and enjoy these elements as well, there are more than a few praiseworthy elements on hand.

First of all, I know whet some of you are thinking. Ernest Borgnine? Scary? But trust me on this one. Borgnine plays centuries-old warlock Jonathan Corbis so straight and understated that the evilness just seeps out of him like fog easing out into the night. When Corbis becomes the conduit for Satan, he transforms into a very memorable half-man/half-ram creature, becoming an even more impressive on-screen presence. On the subject of makeup and memorable images, no matter what anybody says, I contend that the eyeless makeup of the followers is some of the best I've seen! And when the titular downpour douses the cast during the climax, the very convincing melting shots still hold up today. Sure, it may go on for a while, but when you have something that looks that cool, can you blame them?

Director Robert Fuest, who gave us the *Dr. Phibes* movies, delivers an atmospheric, beautifully shot picture. With wide-angle shots that evoke a John Ford western to the use of bright colors within the Satanic church, Fuest and his crew give us a film that looks much, much better than it should. As with our first offering, the opening credits are played over striking artwork, in this case 15th-century Dutch painter Hieronymus Bosch's visions of hell.



So for a nice diabolical and demonic double feature, these devilish films should fit the bill. With a little cheese, great imagery, and some very entertaining performances (campy and/or serious), I'm sure you'll mark them in your Book of Souls as two of your favorites. A book that you can go back to time and time again to Discover the Horror.



Did You Know? *The Devil Rides Out* was changed to *The Devil's Bride* because US distributors worried people might think it was a western.

HorrorHound Hall of Fame
Spider Baby

by Craig J. Clark

For the benefit of those whose brains have started to deteriorate, the full title of the Jack Hill cult classic being inducted into the *HorrorHound* Hall of Fame this month is *Spider Baby or, The Maddest Story Ever Told*, and the full story of its production and distribution is quite mad, indeed. Shot in 12 days in the summer of 1964 for the princely sum of $60K, "*Spider Baby*" was the work of an untested writer/director and a pair of inexperienced producers who went bankrupt before the film could be sold, which held up its release for several years. After a brief theatrical run in 1968, it fell into obscurity for decades before finally being resurrected – and rediscovered – on home video, largely at Hill's own instigation. After all, if he didn't take care of his demented brainchild, who would?



The parallels between *Spider Baby*'s fate in the marketplace and its screen story are inescapable since it tells the twisted tale of the Merrye family, which is afflicted by a degenerative brain disorder (described in detail in the *Dictionary of Rare and Peculiar Diseases*) that causes its members to regress mentally to the stage of early childhood – and then beyond. (It should come as no surprise to anyone when it's revealed to be the result of prodigious inbreeding.) At the start of the film, the Merrye patriarch has passed away, leaving his three grown children – bad girl Virginia, goody two-shoes Elizabeth, and drooling moron Ralph – in the care of the family's faithful chauffeur Bruno, who has his hands full between keeping the children out of trouble and keeping their cannibalistic elders locked away in the basement. Almost immediately, the household is thrown into disarray thanks to the imminent arrival of distant cousins Emily and Peter Howe, who have come to make their claim on the estate along with their weaselly lawyer Schlocker and his pretty secretary, horror-movie fan Ann Mom's, to whom Peter takes an instant liking. Hoping to protect the children, Bruno rolls out the welcome mat for them, but the children have their own, less-savory ideas about how to treat their unwanted guests.

A film as aggressively strange as *Spider Baby* is lives and dies by its performances, so Hill really lucked out with his mix of seasoned professionals and talented novices. At the top of the bill is Lon Chaney, Jr., who not only gets to show off his flair for comedy as Bruno – something he rarely got to do – but he's also genuinely moving in what turned out to be his last significant role in a long, not always illustrious, career. As an added bonus, he also "sings" the main title song, which jauntily sets the tone for a movie that deftly vacillates between comedy and horror, oftentimes within the same scene. The other old-timer in the cast is Mantan Moreland, who does his thing – right or wrong – as the messenger who comes to a bad end in the opening scene (which Hill intended as a nod to *Psycho*, the film that everyone was nodding to at the time).

As the Merrye girls, Beverly Washburn and Jill Banner pull off an astonishing double act, especially when you consider that Banner was making her screen debut. The film even gets its title from her penchant for playing "Spider," a game that involves capturing her victims in a net and stabbing them with knives, as well as tending to the numerous arachnids who have also taken up residence in their crumbling mansion. Even with her affinity for the creatures, though, she's not above popping one in her mouth from time to time. (When Washburn tells her that spiders don't eat other spiders, she demurely replies, "Cannibal spiders do.")

Then, of course, there's Sid Haig's fearless performance as Ralph, the most devolved of the lot. You have to admire his total commitment to the role and his willingness to look completely foolish, as he does in the Little Lord Fauntleroy outfit he wears for the dinner scene (which both prefigures and rivals the one in Tobe Hooper's *The Texas Chain Saw Massacre*). Plus, it's possible to predict the fates of the interlopers by how they react to his gauche behavior. Carol Ohmart's haughty Emily and Karl Schanzer's diminutive Schlocker (who comes complete with a Hitler mustache in case we had any questions about his alignment) are both quite horrified, but Quinn Redeker as straight-arrow Peter is good natured to a fault and immediately accepting of everything that comes his way, which all but guarantees his survival. The same goes for Mary Mitchel (once described by producer Roger Corman as "the perfect victim" for her roles in 1962's *Panic in Year Zero!* and 1963's *Dementia 13*) as Ann, whose boundless enthusiasm for classic horror films extends to every monster in Universal's stable. (Naturally when Mitchel mentions how much she likes *The Wolf Man*, Hill can't resist the temptation to cut to Chaney, who gravely intones, "There's going to be a full moon tonight.")

Watching *Spider Baby*, it's clear that Hill had a great affection for Universal's horrors as well (witness the wolf howl that's heard over an establishing shot of the Merrye House) and had studied them closely enough to know how to punctuate the comedy with some genuine frights. Instead of relying on jump scares, though, he builds the suspense organically, aided immensely by one of composer Ronald Stein's most effective scores. And it's impossible to overstate the importance of Alfred Taylor's crisp, black and white cinematography and Ray Storey's highly detailed sets. Between the three of them, they gave the film a professional sheen that belies its meager budget.

For a picture that could have very well gone "beyond the bounds of prudence and good taste," to quote the slimy Schlocker, *Spider Baby* is utterly charming from the first frame to the last. Even if Hill never gets to make his planned sequel (the big question mark he puts after "THE END" does leave that possibility open), it's safe to say that horror fans will continue to enjoy "*The Maddest Story Ever Told*" for many years to come.



Left to right: Spider Baby stars Beverly Washburn and Sid Haig with writer/director Jack Hill.

Did You Know? Fantômas (led by Mike Patton of Faith No More) released an album titled *Director's Cut* in 2001 featuring metal cover songs of *Spider Baby*, *The Omen*, *Rosemary's Baby* and other cult films.

NEXT ISSUE

In the "normal" world, horror films may be considered the entertainment for the crazies ... those solitude weirdos who somehow gain enjoyment out of open wounds, blood-dripping gore, and pulse-pounding anxiety brought on by a chainsaw-wielding maniac. But it would shock most of that normal society to realize how wide open the doors are to this taboo territory supposedly hidden in the dark corners of Tinseltown. These open doors are left agap by the more family-friendly PG-rated feature films that are guised as children's entertainment ... yes, we are talking about PG horror!

Many parents unknowingly introduced their children to the world of horror thanks to the films of Tim Burton and the like. And the slope can be slippery as Hollywood has often prepackaged R-rated on-screen killers in colorful costumes with even more colorful dialogue (i.e., Freddy and Chucky) that begs kids of all ages to peek past their bedroom doors in hopes of being scared! But intentional or not – children have always been delivered their own age-appropriate horror icons to adore. Whether it be the spectre-trapping force known as the Ghostbusters or the water-be-damned critters known as *Gremlins*, all-age scare flicks have been big business for movie producers. More recently CGI-animation films such as *Monsters Inc.*, *Monster House*, *Monsters vs. Aliens* (see a trend?) as well as modern stop-motion adventures like *The Nightmare Before Christmas*, *Coraline*, and the upcoming *Frankenweenie* continue to usher the dark world of cinema to kids. Next issue, *HorrorHound* celebrates this filmic tradition in the only way we can! In stores this August!



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www.monstermania.net

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Toronto, Canada
www.rue-morgue.com

Crypticon Kansas City
August 24 thru 26th, 2012
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www.crypticonkansascity.com

HorrorFind
August 31 thru Sept 2nd, 2012
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www.horrorfindweekend.com

***HorrorHound* Weekend**
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www.horrorhoundweekend.com

Horror Realm
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www.horrorrealmcon.com

Monster-Mania Con Maryland
September 28 thru 30th, 2012
Hunt Valley, Maryland
www.monstermania.net
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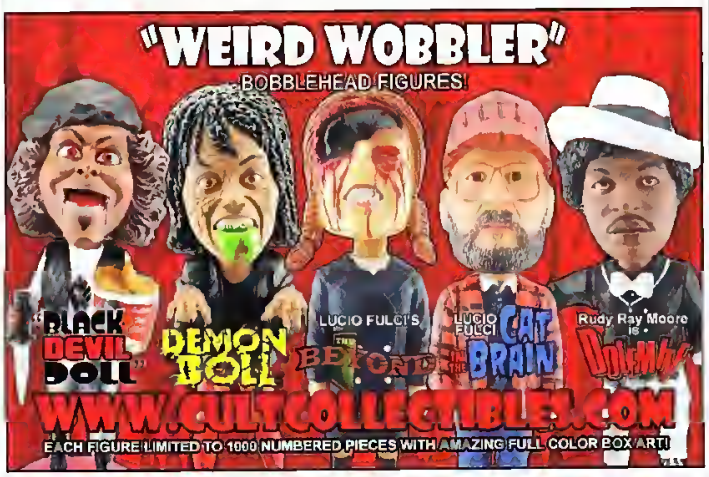
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